INDIAN MUSIC
MUSIQUE INDIENNE

ARCHIVES OF RECORDED MUSIC
ARCHIVES DE LA MUSIQUE ENREGISTRÉE

A CATALOGUE OF RECORDED
CLASSICAL AND TRADITIONAL

INDIAN MUSIC

CATALOGUE DE LA

MUSIQUE INDIENNE

CLASSIQUE ET TRADITIONNELLE ENREGISTRÉE

WITH AN INTRODUCTION ON
INDIAN MUSICAL THEORY
AND INSTRUMENTS
BY

AVEC UNE INTRODUCTION
SUR LA THÉORIE ET LES
INSTRUMENTS INDIENS
PAR

ALAIN DANIELOU
(ŚHIVĂ ŚHARAN)

UNESCO

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FOREWORD

The preparation of a catalogue of recorded music in India is, in a way, a distressing task, for the best of the music recorded has been destroyed without any regard for its artistic value.

Some of the most important recording companies were and still are mainly foreign concerns and have no responsible artistic adviser.

If the sales of a record fail to reach a certain figure during a three-monthly period, the record is automatically destroyed. The great majority of the records which should figure in this catalogue are therefore no longer available and almost all the records of musicians of the past generation have been destroyed.

Yet in order to give a reasonable idea of recorded Indian classical music, we have maintained a certain number of important records of which the matrices were recently destroyed but which are to be found in the collections of every music lover in India.

A. D.

AVANT-PROPOS

L'établissement d'un catalogue de la musique indienne enregistrée est une entreprise quelque peu décourageante, car les meilleurs enregistrements ont été détruits, sans égard pour leur valeur artistique.

Quelques-unes des plus importantes maisons d'édition de disques étaient — et sont encore — des sociétés étrangères qui n'ont pas de conseiller artistique qualifié.

Tout disque dont la vente n'atteint pas un certain chiffre au cours d'un trimestre est automatiquement supprimé. Aussi, la grande majorité des disques qui devraient figurer dans ce catalogue ne sont-ils plus en vente. De même, presque tous les enregistrements de musiciens appartenant aux générations précédentes ont été détruits.

Compte tenu de ces faits, pour donner une idée assez juste de la musique classique enregistrée, nous avons maintenu dans ce catalogue un certain nombre de disques importants dont les matrices ont été récemment détruites, mais qu'on pourra trouver dans les discothèques de tous les amateurs de musique du pays.

A. D.

The material used for preparing this catalogue was mainly collected with the active collaboration of:

Shrī H. R. Doctor, Principal, College of Indian Music, Baroda;
Shrī C. Subrahmanya Ayyar, Madras;
Shrī B. K. Roy Chaudhury, Calcutta;
Shrīmatī Indira Devi Chaudhuri, Director, Sangītā Bhavanā, Santiniketan;
The Directors of All India Radio Delhi, Madras, Bombay, Calcutta, Lucknow, Trichinopoly;
The Education Ministry, New Delhi.

For checking the lists, listening to records, and providing additional information we are grateful to
Shrī Musiri Subrahmanya Iyer, Principal, Central College of Karnātaka Music, Madras;
Prof. P. Sambamoorthy, Head of the Department of Music, Madras University;
Dr. V. Raghavan, Secretary, Madras Music Academy;
Prof. S. N. Ratanjankar, Principal, National Academy of Music, Lucknow;
Shrī M. K. Samant, Cultural Association, Benares.

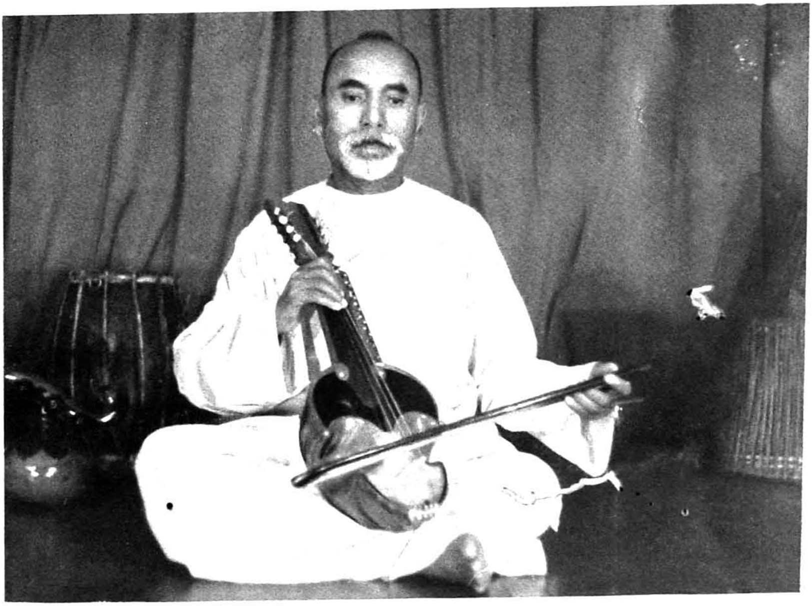
We further wish to convey our thanks to the musicians who sent us important information, in particular Shrī Paṇḍit Omkarnāth Thakur, Shrīmatī Lakshmībāi Jadhav, Shrīmatī Juthikā Roy, Mr. Abbasuddin Ahmed, etc.

Our thanks are due to the Hindusthan, Megaphone, Columbia, and H. M. V. Recording Companies for the help given to us and the facilities afforded in checking and listening to over one thousand records.

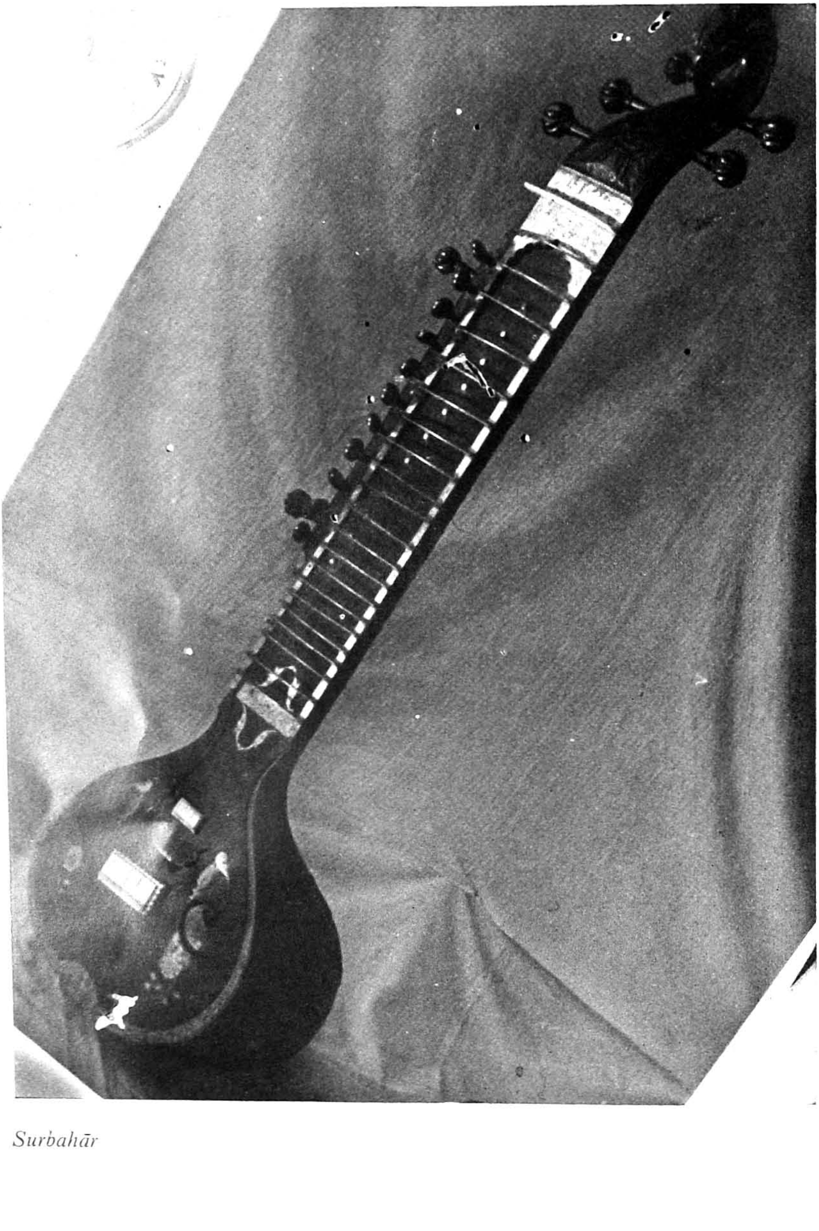
ILLUSTRATIONS

1952
LIBRARY
MADRAS

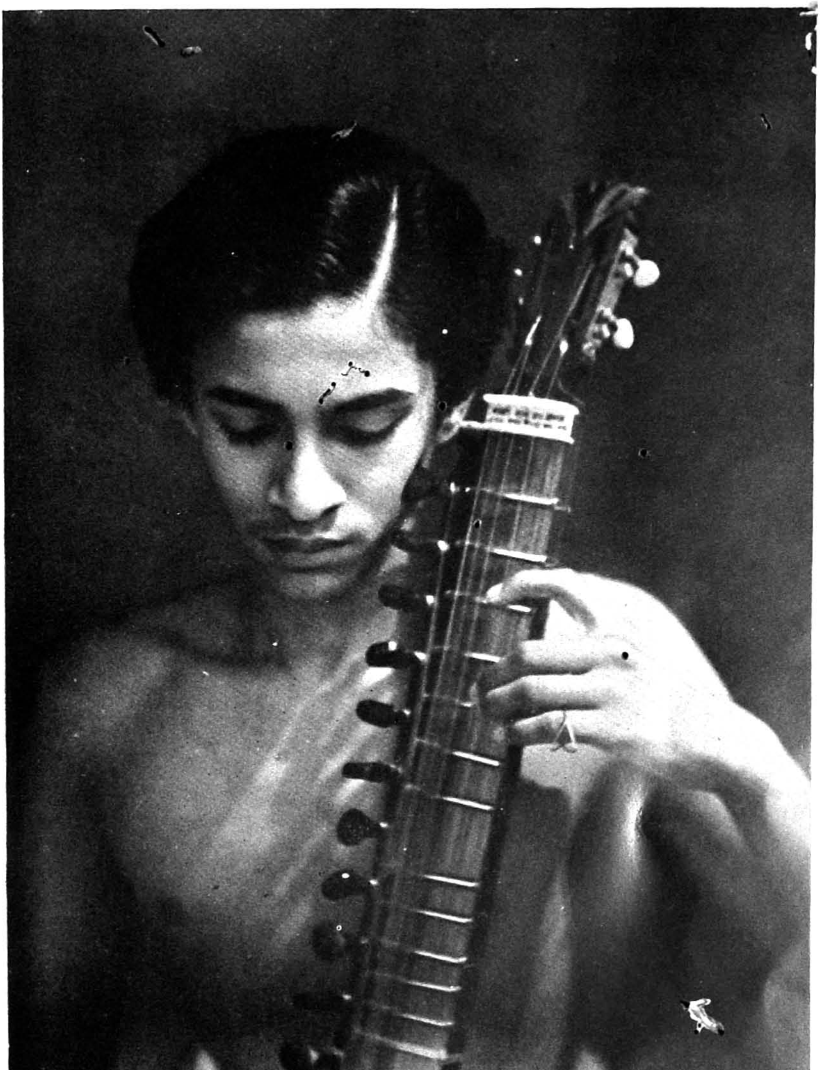
Ustad Alla-ud-dīn Khān (playing the/jouant du Sarode). Photo Bemol Mukherjee



Ustad Alla-ud-dīn Khān (playing the/jouant du Sarindā). Photo Bemol Mukherjee



Surbahār



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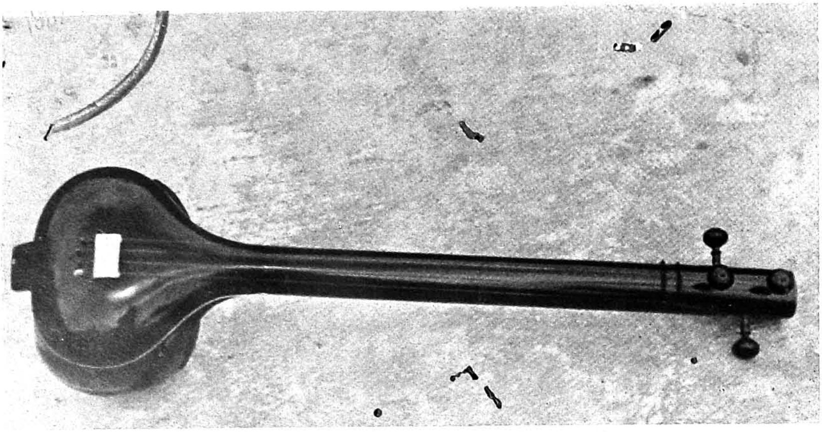
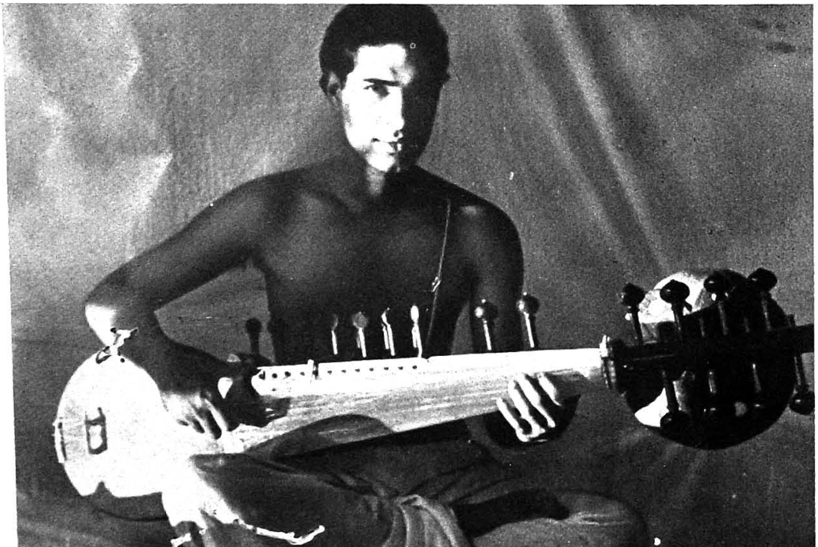
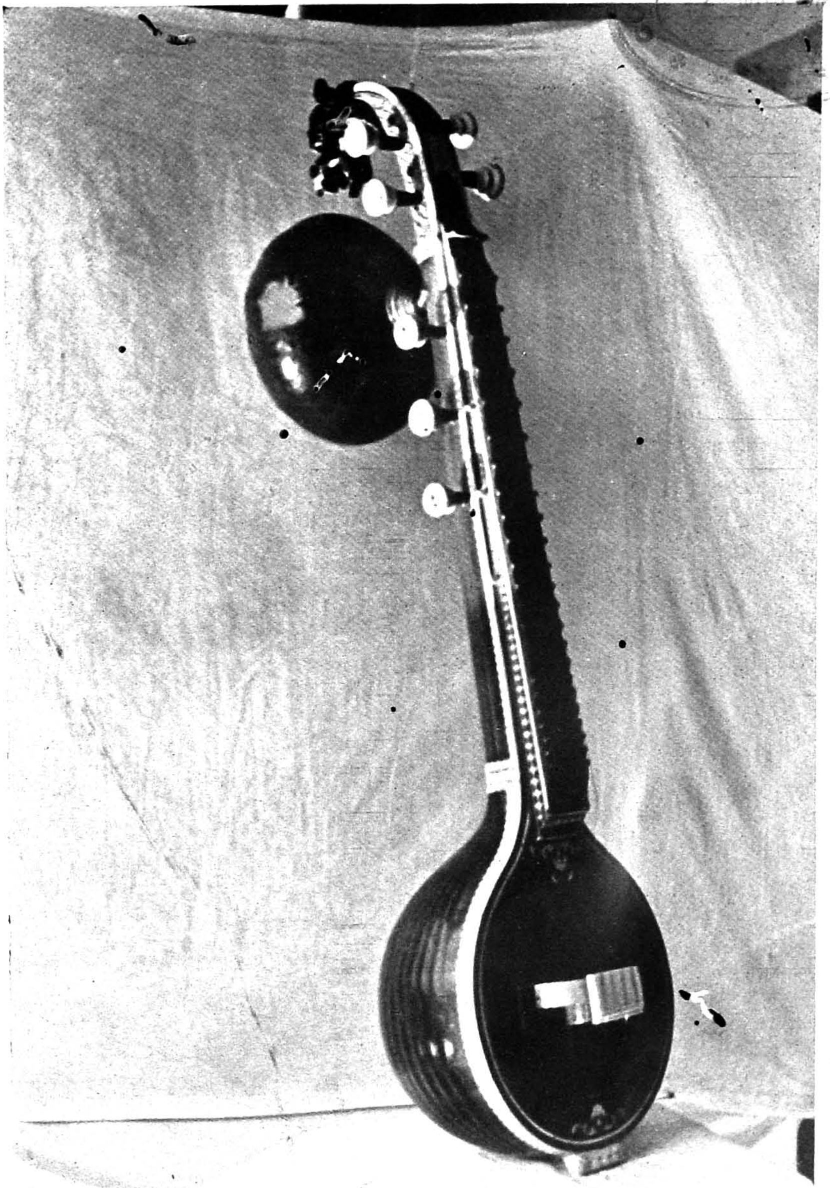


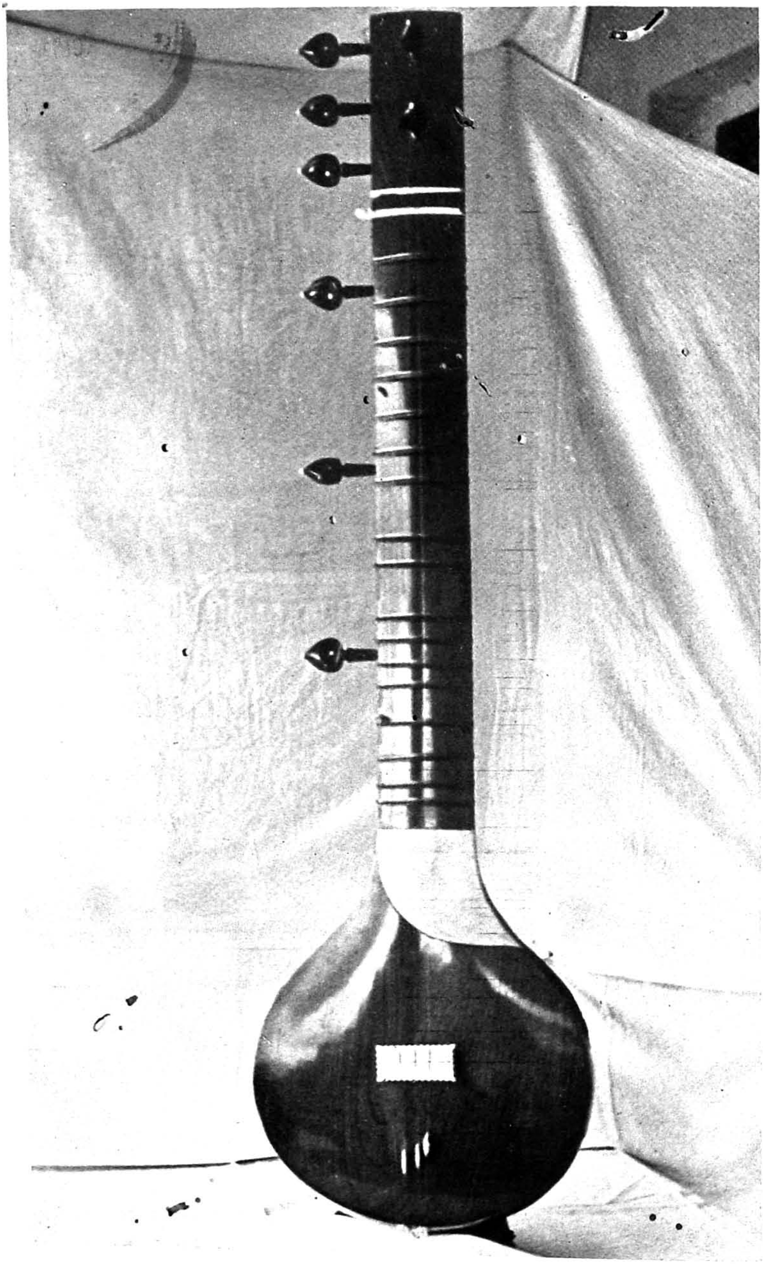
Tānpūrā



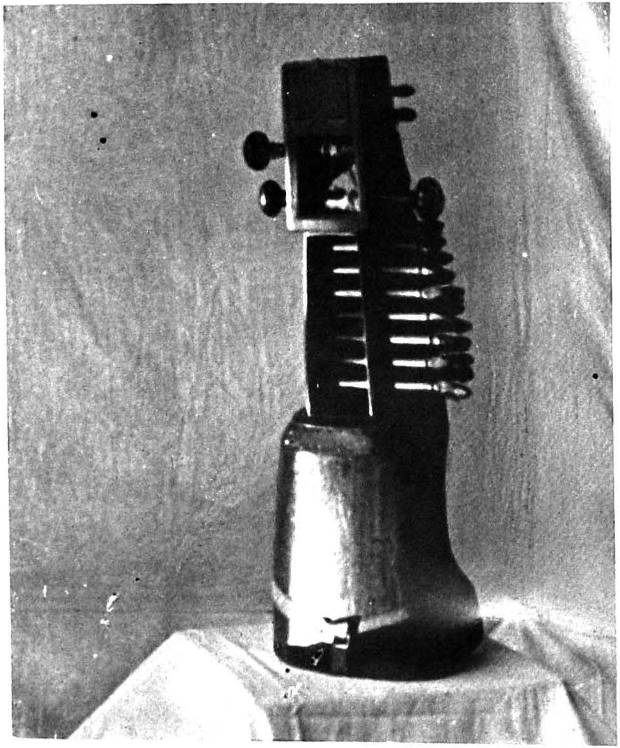
Timir Baran (playing the/jouant du Sarode).



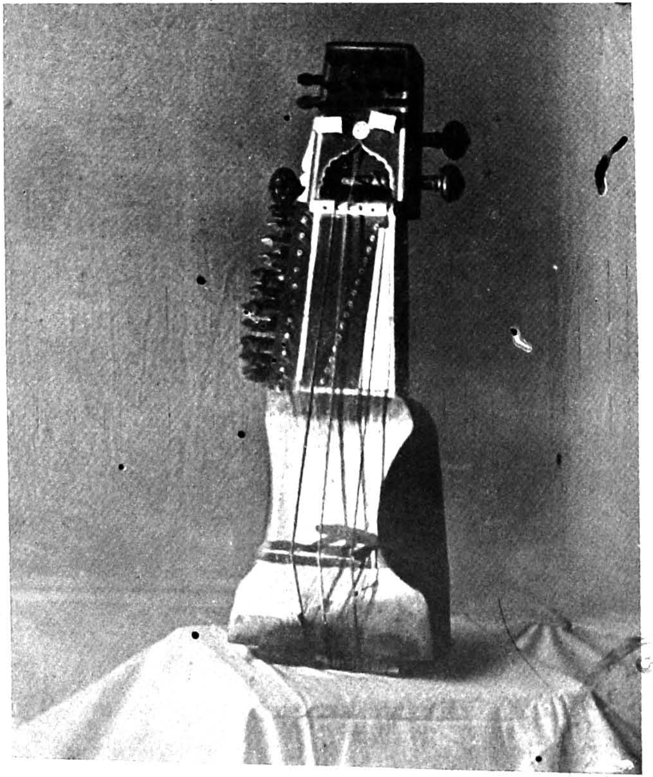
Vinā South India/Inde méridionale.



Sitār



Sārangī (Back view/vu de dos).

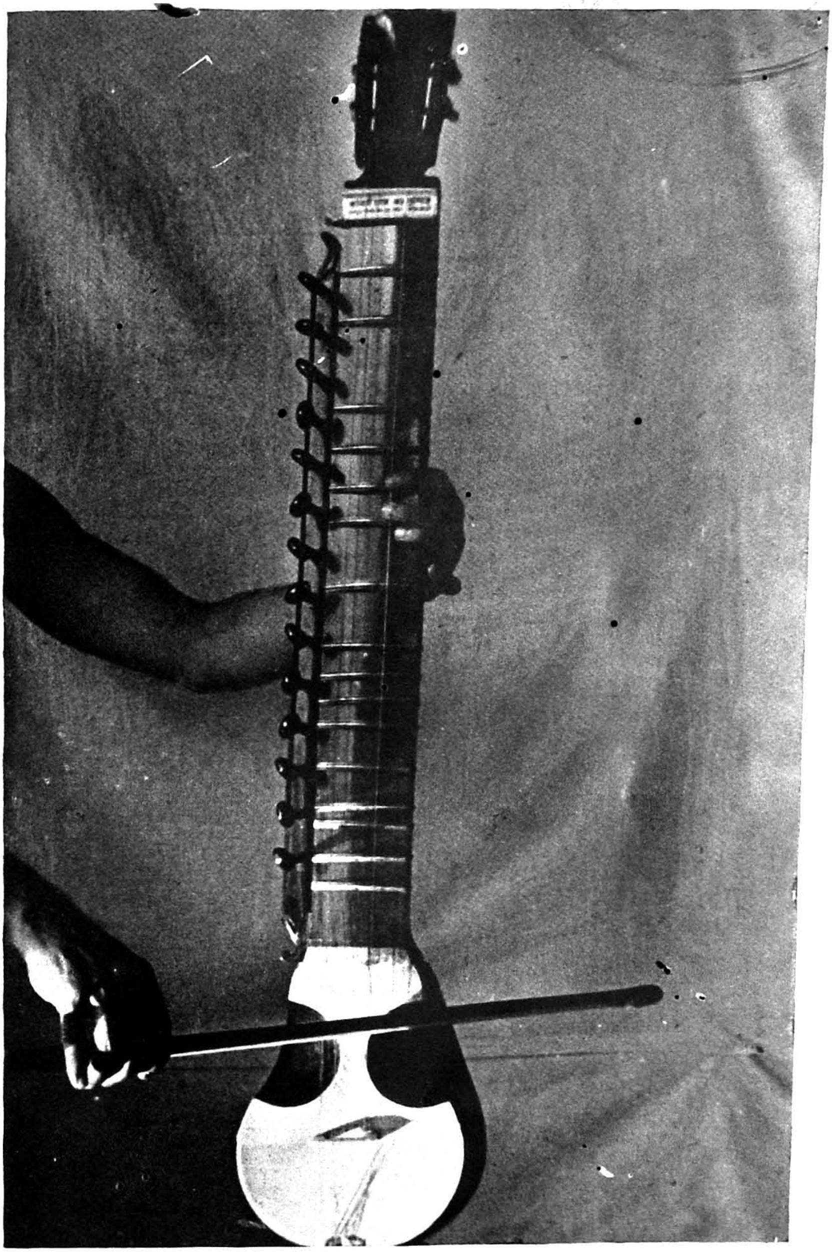


Sārangī

1962

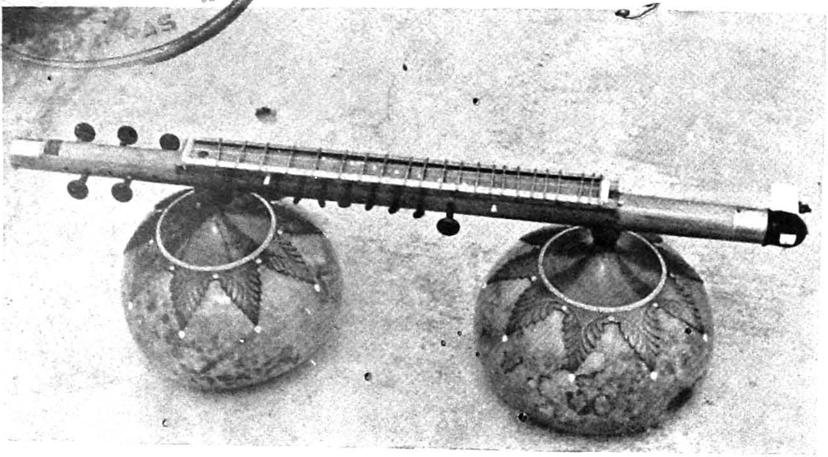
Mridangā

1955

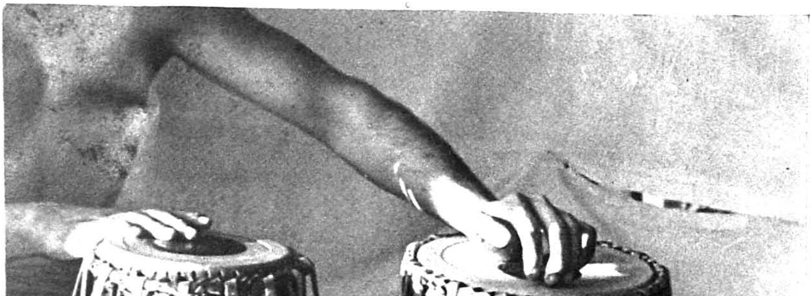


Esrāj

CONNEMA
1952
MADRAS



Vīṇā, North India/Inde septentrionale.



Tablā

Nous tenons à remercier ici :

Shrī H. R. Doctor, principal du Collège de musique indienne, Baroda;
Shrī C. Subrahmanya, Ayyar, Madras;
Shrī B. K. Roy Chaudhury, Calcutta;
Shrīmati Indira Devi Chaudhuri, directeur du Sangītā Bhavanā, Santiniketan;
Les directeurs de la Radiodiffusion indienne de Delhi, Madras, Bombay, Calcutta, Lucknow, Trichinopoly;
Le Ministère de l'éducation, New Delhi,
qui par leur active collaboration nous ont grandement aidés à rassembler les matériaux nécessaires à l'établissement de ce catalogue.

Shrī Musiri Subrahmanya Iyer, principal du Collège central de musique du Kanara, Madras;
Le professeur P. Sambamoorthy, chef du Département de la musique à l'Université de Madras;
Le docteur V. Raghavan, secrétaire de l'Académie de musique de Madras;
Le professeur S. N. Ratanjankar, principal de l'Académie nationale de musique de Lucknow;
Shrī M. K. Samant, de l'Association culturelle de Bénarès,
qui ont bien voulu vérifier nos listes, procéder à l'audition des disques et nous fournir tous renseignements.

Tous les musiciens qui nous ont aidés de leurs avis autorisés, en particulier : Shrī Paṇḍit Omkarnāth Thakur, Shrīmatī Lakshmībāī Jadhav, Shrīmatī Juthikā Roy, M. Abbasuddin Ahmed, etc.

Nous tenons également à remercier les sociétés d'édition de disques Hindusthan, Megaphone, Columbia et H. M. V. de l'aide qu'elles nous ont apportée et des facilités qu'elles nous ont offertes pour la vérification et l'audition de plus d'un millier de disques.

PROPOSED SELECTIONS — SÉLECTIONS PROPOSÉES

The following selections are given as a first, representative choice of Indian records.
Les sélections ci-après constituent un premier choix de disques représentatifs de la musique indienne enregistrée.

I

Northern Indian music (instrumental)
Musique de l'Inde septentrionale (instrumentale)
(10 inches/25 cm)

1. Abdul Aziz Khān (vichitră vīṇā)	H. M. V. N 6982
2. Ali Akbar Khān (sarode)	H. M. V. N 16781
3. Allā-ud-dīn Khān (sarode)	Megaphone JNG 192
4. Enayat Khān (surbahār)	Megaphone JNG 5236
5. Bismillah (shahnāī)	H. M. V. N 14560
6. Ahmadjana Thivarhavā (tablā)	H. M. V. N 15906
7. Chhoté Khān (sārangī)	Megaphone JNG 11

II

Northern Indian music (vocal)
Musique de l'Inde septentrionale (vocale)
(12 inches/30 cm)

1. Abdul Karīm Khān	Columbia BEX 260
2. Faiyaz Khān	Hindusthan HH 1
3. Kesarbāī Kerkar	H. M. V. HQ 2
4. Omkarnāth Thakur	Columbia BEX 270

III

Northern Indian music (vocal)
Musique de l'Inde septentrionale (vocale)
(10 inches/25 cm)

1. Gulām Ali Khān (Badé)	Columbia VE 5052
2. Gulām Ali Khān (Badé)	Hindusthan H 886

3. Omkarnāth Thakur	Columbia GE 3132
4. Omkarnāth Thakur	Columbia GE 3144
5. Roshanārā Bégum	Columbia VE 5032
6. Vishmadeva Chattopadhyayă	Megaphone JNG·449
7. Vishmadevă Chattopadhyayă	Megaphone JNG 960
8. Faiyaz Khān	Hindusthan H 1156

IV

Northern Indian music (instrumental)
Musique de l'Inde septentrionale (instrumentale)
(10 inches/25 cm)

1. Abdul Karīm Khān (vīṇā)	Columbia GE 17505
2. Ali Akbar Khān (sarode)	H. M. V. N 16781
3. Alla-ud-dīn Khān (sarode)	Megaphone JNG 924
4. Enayat Khān (sitār)	Megaphone MCC 72
5. Mohammad Sharīf (vichitră vīṇā)	H. M. V. N 14949
6. Ravindra Shankar (sitār)	H. M. V. N 20027
7. Vilayet Hussain Khān (sitār)	Columbia GE 3344
8. Bismillah (shahnāī)	H. M. V. N 14564

V

South Indian music (instrumental)
Musique de l'Inde méridionale (instrumentale)
(10 inches/25 cm)

1. Rājaratnam Pillai (T. N.) (nāgasvaram)	Columbia CA 720
2. Māhalingam (T. R.) (flt)	Columbia GE 6389
3. Sanjīvă Rao (flt)	Columbia GE 968
4. Veenai Dhanam (vīṇā)	Columbia GE 980
5. Venkataswāmī Naidu (vln)	H. M. V. N 8970
6. Gopinath's Party (kathākali orchestra)	H. M. V. N 18958

VI

South Indian music (instrumental)
Musique de l'Inde méridionale (instrumentale)
(10 inches/25 cm)

1. Sanjīvă Rao (flt)	Columbia GE 6274
2. Veenai Dhanam (vīṇā)	Columbia GE 981
3. Veenai Dhanam (vīṇā)	Columbia GE 982
4. Mannarkudi K. Savitrī (gottuvādyam)	Columbia GE 6540
5. Venkataswāmī Naidu (vln)	H. M. V. N 8971
6. Rājaratnam Pillai (T. N.) (nāgasvaram)	Columbia CA 731

VII

South Indian music (vocal)
Musique de l'Inde méridionale (vocale)
(10 inches/25 cm)

1.	Subrahmanya Iyer Musiri	Columbia LBE 57
2.	Rāmānujă Iyengar, Ariyakudī	Columbia A 106
3.	Shrīnivāsă Iyer, Semmangudi	Columbia VE 62
4.	Pattammal D. K.	Columbia GE 6203
5.	Subbulakshmī M. S.	H. M. V. N 18680
6.	Vasantăkokilam (N. C.)	H. M. V. N 18552

VIII

South Indian music (vocal)
Musique de l'Inde méridionale (vocale)
(12 inches/30 cm)

1.	Bālăsubrahmanyam (G. N.)	Columbia H 123
2.	Subbulakshmī (M. S.)	H. M. V. HT 116

IX

South Indian music (vocal)
Musique de l'Inde méridionale (vocale)
(10 inches/25 cm)

1.	Subrahmanya Iyer Musiri	Columbia LBE 30
2.	Pattammal (D. K.)	Columbia GE 6173
3.	Subbulakshmī (M. S.)	H. M. V. N 18234
4.	Vasantăkokilam (N. C.)	H. M. V. N 18219

X

Songs of Rabindranath Tagore
Chants de Rabindranath Tagore

1.	Tumi ki ké bolé chhabi (Pankaj Mullick)	Columbia VE 2524
2.	Vasanté ki shudhu kévala (Shāntidevă Ghosh)	H. M. V. N 27614
3.	Hé Nirupamā (Hemanta Mukherjee)	Columbia GE 2873
4.	Jaga Gaga alasa (Hemanta Mukherjee)	Columbia GE 7502
5.	Ogo Badhu Sundari (Amitā Sén)	Hindusthan H 866
6.	Chinilé nā āmāré ki (Amitā Sén)	Hindusthan H 279

XI

Tibetan Music
Musique tibétaine

1.	The Offering of the 10th (Monks of the Maru Monastery) L'offrande de la dîme (moines du monastère de Maru)	H. M. V. N 16622

2. The Lion of the Moon (Kyumu Lunga Troupe) Le lion de la lune (troupe de Kyumu Lunga)	H. M. V. N 16623
3. The Nests of the Birds (Lhasa Orchestra) Le nid d'oiseaux (orchestre de Lhassa)	H. M. V. N 16624
4. Lady, Bright as the Sun (Kyumu Lunga Troupe) Dame, brillante comme le soleil (troupe de Kyumu Lunga)	H. M. V. N 16678
5. The Sea Goddesses (Lhasa Orchestra) Les déesses de la mer (orchestre de Lhassa)	H. M. V. N 16679
6. Nor-Sang Trang-Sum (Lhasa Orchestra) (orchestre de Lhassa)	H. M. V. N 20020

TRANSLITERATION

In Sanskrit, Hindi, Marathi, etc.

é	is pronounced like "ay" in "day"
ă	hardly sounded, like the French mute "e",
ñ	nasalisation of the previous vowel (i.e. *an* like the French "an")
ṭḍṇ	cerebrals

In Bengali words

a	is pronounced like "o" in "mob"
s	is always pronounced "sh"
ā	is pronounced like "a" in "father"
ae	is pronounced like "a" in "cat"
v	is pronounced "b"

THE INDIAN SYSTEM OF MUSIC

The Indian system of music is based on properties of sound distinct from those used either in the Harmonic (Western) or the Cyclic (Chinese) systems of music.

To appreciate Indian music, we must leave aside Western musical conceptions and habits. If we try to judge one system of music from the standpoint of another we are unable to assess its worth.

Indian music is modal, as was ancient Greek music, and as are the systems prevalent in Turkey, Persia and most of the countries of the Middle East. In this system, the meaning of each note depends on its relation to a permanent sound, the tonic, whether this tonic is played simultaneously or not. The habit of hearing each sound as related to a fixed basic one has to be acquired by people used to other systems.

Since the meaning of each note depends on its position in the scale, memory plays an essential part in the understanding of modal music. In speech, we have to remember all the words of a sentence until the last word permits us to grasp the general meaning. Similarly, in modal music one has to remember the elements of the mode as they appear, one after another, until the modal picture is completed and the expression can be fully appreciated.

Once the necessity of this mental training is realized, a little practice will make it easy to grasp Indian music.

The fact that the tonic is fixed in the modal system implies that, in any piece of music, a given pitch always corresponds to a given interval. This has very

INTRODUCTION

TRANSCRIPTION PHONÉTIQUE

En sanscrit, en hindi, en marathi, etc. :

é se prononce comme en français;
ă se prononce à peine, comme un « e » muet;
n̄ donne le son nasal à la voyelle précédente;
ṭḍṇ sont des consonnes *cérébrales* ou rétroflexes.

En bengali :

a se prononce comme « o » dans « mobilisé »;
s se prononce toujours « ch »;
ā se prononce comme « a » dans « tâche »;
ae se prononce comme « a » dans « patte »;
v se prononce « b ».

LE SYSTÈME MUSICAL INDIEN

Le système musical de l'Inde repose sur des propriétés du son distinctes de celles qui entrent en jeu dans le système harmonique de l'Occident et dans le système cyclique des Chinois.

Pour apprécier la musique indienne, nous devons laisser de côté toutes les habitudes et conceptions musicales de l'Occident. En voulant juger ce système d'après un autre, nous nous condamnons à n'en pas comprendre toute la valeur.

La musique indienne est modale, comme celle de la Grèce antique et comme aujourd'hui encore les systèmes les plus répandus en Turquie, en Perse et dans la plupart des pays du Proche-Orient. Dans ce système, le sens musical de chaque note dépend de son rapport avec un son permanent, la tonique, que cette tonique soit jouée simultanément ou non. Quiconque a l'habitude d'autres systèmes doit s'entraîner, s'il veut comprendre celui-ci, à entendre chaque son en relation avec une base fixe.

De plus, le sens musical de chaque note dépendant de sa position dans la gamme, la mémoire joue un rôle essentiel dans la compréhension de la musique modale. De même qu'il faut se rappeler jusqu'au dernier tous les mots d'une phrase pour en saisir le sens général, de même il faut dans la musique modale se rappeler tous les éléments du mode, l'un après l'autre, au fur et à mesure de leur apparition jusqu'à ce que l'image modale soit complète et l'expression voulue pleinement réalisée.

Une fois qu'on aura reconnu la nécessité de cet exercice mental, il suffira d'un peu de pratique pour comprendre aisément la musique indienne.

definite advantages. The ear quickly becomes trained to recognize the interval and expression of even the briefest note. Further, as a result of this correspondence, accuracy of pitch is of great importance and minute differences become recognizable. Hence the modal system of music always leads to a very detailed scale where a difference of one comma may bring about a complete change in colour and meaning. This offers vast possibilities of musical expression.

INSTRUMENTAL AND VOCAL TECHNIQUE

To obtain perfect accuracy in the intervals, Indian music favours instruments which allow, by sliding, or pulling on the strings, a constant adjustment of pitch. Similarly in vocal technique only such notes are called for as are absolutely free from vibrato or fluctuation. The volume or mellowness of the tone being far less important than accuracy of pitch, certain voices are considered good which may at first appear unpleasant to foreign ears. Likewise, most Western voices seem very unmusical to Indian ears and appear never to maintain a definite pitch.

THE INDIAN SCALE

Indian music is based on natural intervals and rejects temperament as detrimental to musical expression. The octave is normally divided into 22 unequal intervals corresponding to simple ratios. Some modes, however, use a few sounds more, bringing the total of intervals in current use up to about 30. These intervals which are called *Shruti*, are used with utmost precision and are very easily recognized by their different expression once the ear is trained to appreciate them.

THE MODES OR RĀGĂS

A certain number of intervals corresponding to definite expressions are chosen to form a mode or rāgă. Modes are not supposed to have less than five or more than twelve notes. The most usual however, have seven notes.

The tonic and fifth being invariable, the different positions—either flat or natural—of the remaining five notes allow the formation of 72 basic scales. On these can be established an almost limitless number of modes with some differences in their ascending and descending scales. Although the definition of thousands of modes can be found in the ancient theoretical treatises, not more than a few hundred are in common use at the present time. They are taught traditionally with all the particular ornaments which may best bring out their expression, and they form the basis of instrumental and vocal classical music.

Le fait que dans le système modal la tonique est fixe implique que, dans tout morceau musical, à un intervalle donné correspond toujours une hauteur de son donnée. Cela présente des avantages certains. L'oreille s'entraîne rapidement à reconnaître l'intervalle et l'expression même de la note la plus brève. D'autre part, et cela résulte de cette correspondance, la justesse du son a une grande importance et les moindres différences sont faciles à reconnaître. Il s'ensuit que le système modal exige toujours une gamme extrêmement détaillée, où une différence d'un seul comma peut provoquer un changement complet de couleur et de signification. Cela offre à l'expression musicale les plus vastes possibilités.

TECHNIQUE VOCALE ET INSTRUMENTALE

Pour obtenir une justesse parfaite des intervalles, on donne la préférence aux instruments qui permettent, par un simple glissement ou par un pincement des cordes, d'ajuster constamment la hauteur du son. De même, en technique vocale, on n'aime que des émissions absolument pures de tout vibrato ou de toute fluctuation. Le volume ou le moelleux du timbre étant beaucoup moins important que la justesse du ton, certaines voix sont considérées comme bonnes qui peuvent au début sembler déplaisantes à des oreilles étrangères. De même, la plupart des voix occidentales donnent à des oreilles indiennes l'impression d'être inharmonieuses et de ne jamais s'arrêter à une hauteur de son bien précise.

LA GAMME INDIENNE

La musique indienne est fondée sur les intervalles naturels et elle rejette le tempérament comme nuisible à l'expression musicale. L'octave est normalement divisée en vingt-deux intervalles inégaux correspondant à des proportions harmoniques simples. Cependant, quelques modes comprennent quelques sons supplémentaires, ce qui porte à environ trente le total des intervalles couramment utilisés. Ces intervalles, appelés shruti, sont employés avec une précision minutieuse et sont facilement reconnaissables par les expressions différentes qu'ils donnent une fois que l'oreille est habituée à les apprécier.

LES MODES, OU RĀGĀS

Un certain nombre d'intervalles, correspondant à des expressions bien définies, sont choisis pour former un mode, ou rāgā. Les modes ne doivent pas, en principe, avoir moins de cinq et plus de douze notes. Les modes les plus usuels en ont sept.

La tonique et la cinquième étant invariables, les différentes positions — soit naturelles, soit bémolisées — des cinq notes restantes permettent de former soixante-douze gammes fondamentales. Sur ces gammes, on peut établir un nombre presque illimité de modes, avec quelques différences selon que la gamme est montante ou descendante. Mais si dans les traités de théorie musicale on trouve la définition de plusieurs milliers de modes anciens, il ne s'en utilise actuellement que quelques centaines. Ils sont enseignés traditionnellement, avec tous les ornements particuliers qui peuvent le mieux concourir à leur expression, et forment la base de la musique classique instrumentale et vocale.

Each mode corresponds to a particular mood and is also considered as connected with a particular hour of the day when such a mood is more likely to develop. Some modes are also related to particular seasons.

The scale is not sufficient to define a rāgă or mode because the notes cannot generally be used in succession. Certain notes can be used only in relation with other notes in definite melodic figures.

If, for greater facility, we consider that the tonic is always C, the scales of a few characteristic modes may be defined as follows:

MORNING MODES — MODES DU MATIN

(North-Indian name) (Noms de l'Inde septentrionale)									(South-Indian name) (Noms de l'Inde méridionale)
Lalită	C	D♭	E	F♯	A♭	B	C		Sūryakāntă
	Ut	Ré♭	Mi	Fa♯	La♭	Si	Ut		
Bhairavă	C	D♭	E	F	G	B	B	C	Māyāmālavagaulā
	Ut	Ré♮	Mi	Fa	Sol	Si	Si	Ut	
Bhairavī	C	D♭	E♭	F	G	A♭	B♭	C	Hanumatoḍī
	Ut	Ré♭	Mi♭	Fa	Sol	La♭	Si♭	Ut	
Jaunpurī	C	D	E♭	F	G	A♭	B♭	C	Naṭă-Bhairavī
	Ut	Ré	Mi♭	Fa	Sol	La♭	Si♭	Ut	
Toḍī	C	D♭	E♭	F♯	G	A♭	B	C	Shubhapantuvarālī
	Ut	Ré♭	Mi♭	Fa♯	Sol	La♭	Si	Ut	
Bilāvală	C	D	E	F	G	A	B	C	Shankarābharaṇă
	Ut	Ré	Mi	Fa	Sol	La	Si	Ut	
Brinda-vanī-Sārangă	C	D	F	G	B♭	B	C		Madhyamāvatī
	Ut	Ré	Fa	Sol	Si♭	Si	Ut		

EVENING MODES — MODES DU SOIR

Shrī	C	D♭	E	F♯	G	A♭	B	C						Shrī
	Ut	Ré♭	Mi	Fa♯	Sol	La♭	Si	Ut						
Pīlū	C	D♭	D	E♭	E	F	G	A♭	A	(B♭)	B	C		Kāmavar-dhanī
	Ut	Ré♭	Re	Mi♭	Mi	Fa	Sol	La♭	La	(Si♭)	Si	Ut		
Pūravi	C	D♭	E	F	F♯	G	A♭	B	C					
	Ut	Ré♭	Mi	Fa	Fa♯	Sol	La♭	Si	Ut					
Bhūpāli	C	D	E	G	A	C								Mohanā
	Ut	Ré	Mi	Sol	La	Ut								

Chaque mode correspond à un état d'âme particulier et se rapporte aussi à une certaine heure du jour, convenant particulièrement à la manifestation de cet état d'âme. Certains modes également sont liés à telle ou telle saison.

La gamme ne suffit pas à définir un rāgă ou mode, car en général les notes ne peuvent pas être employées successivement. Certaines ne peuvent l'être qu'en relation avec d'autres notes, dans des figures mélodiques bien définies.

Pour plus de commodité, si nous considérons que la tonique est toujours l'*ut*, la gamme de quelques-uns des modes les plus caractéristiques peut être déterminée comme suit :

EVENING MODES — MODES DU SOIR *(suite)*

(North-Indian name) (Noms de l'Inde septentrionale)										(South-Indian name) (Noms de l'Inde méridionale)
Bihāgă	C	D	E	F	(F♯)	G	A	B	C	Bihāgă
	Ut	Ré	Mi	Fa	(Fa♯)	Sol	La	Si	Ut	
Khamājă	C	D	E	F	G	A	B♭	B	C	Hari-Kāmbodhi
	Ut	Ré	Mi	Fa	Sol	La	Si♭	Si	Ut	or/ou Khamājă
Tilak-Kāmodă	C	D	E	F	G	A	B	C		
	Ut	Ré	Mi	Fa	Sol	La	Si	Ut		
Mālkoshă	C	E♭	F	A♭	B♭	C				Hindolă
	Ut	Mi♭	Fa	La♭	Si♭	Ut				
Kalyāṇă	C	D	E	F♯	G	A	B	C		Mecha-Kalyānī
	Ut	Ré	Mi	Fa♯	Sol	La	Si	Ut		
Kāfī	C	E	E♭	F	G	A	B♭	C		Karaharăpriyā
	Ut	Mi	Mi♭	Fa	Sol	La	Si♭	Ut		
Darbārī-Kānaḍā	C	D	E♭	F	G	A♭	B♭	C		
	Ut	Ré	Mi♭	Fa	Sol	La♭	Si♭	Ut		
Bāgéshrī	C	D	E♭	F	(G)	A	B♭	C		
	Ut	Ré	Mi♭	Fa	Sol	La	Si♭	Ut		
Multānī	C	D	E♭	F	G	A♭	B♭	C		
	Ut	Ré	Mi♭	Fa	Sol	La	Si♭	Ut		
Kédārā	C	D	E	F	F♯	G	A	B	C	Kédārā
	Ut	Ré	Mi	Fa	Fa♯	Sol	La	Si	Ut	
Déshă	C	D	E	F	G	A	B♭	B	C	
	Ut	Ré	Mi	Fa	Sol	La	Si♭	Si	Ut	
Kalingaḍā	C	D♭	E	F	G	A♭	B	C		
	Ut	Ré♭	Mi	Fa	Sol	La♭	Si	Ut		

(North-Indian name) (Nom de l'Inde septentrionale)								
Vasantă (in Spring)	C	D♭	E	F	G	A♭	B	C
(pour le printemps)	Ut	Ré♭	Mi	Fa	Sol	La♭	Si	Ut

THE MUSICIANS

The Indian musician requires a thorough knowledge of all the peculiarities of a rāgă or mode, as well as the faculty to improvise its development. There are, no composers in the Western sense, although there are many song composers who furnish the melodic basis of the improvisation. There are also musicians who are able to create, or rather discover, new modes and establish a new tradition.

The Indian musician must therefore be both a performer and a creator. This explains why the training of musicians is so long and difficult, and why great masters are comparatively rare.

The tradition of Indian music has kept its integrity in spite of adverse circumstances, and there are still today a good number of living exponents of the best classical Indian music. Although some attempts are now being made to teach music in specialized institutions, most present-day musicians of some repute acquired their art through the old master-disciple system. They therefore belong to traditional chains of musicians. These chains are known as "Gharānā" and are named after some celebrated master who originated them.

The recognized masters of classical music are often called *Ustād*, a Persian word indicating "mastery, accomplishment."

There are also several honorific Sanskrit titles given to the great musicians, e.g., Sangītă-Kalā-nidhi (Receptacle of the Art of Song), Sangītă-āchāryă (Master of Music), Mṙidangă-āchāryă (Master of Drumming), Sangītă-Ratnă (Jewel among Musicians).

THE DEVELOPMENT OF THE MODE AND THE STYLES OF INSTRUMENTAL AND VOCAL MUSIC

The mode or rāgă corresponding to a particular mood is defined by an ascending and a descending scale, one or two accentuated notes, and certain melodic figures or ornaments.

(North-Indian name) (Noms de l'Inde septentrionale)						
Hindolă						
(in Spring)	C	E	F	A	B	C
(pour le printemps)	Ut	Mi	Fa	La	Si	Ut
Malhāră						
(in the rainy season)	C	D	F	G	A	C
(pour la saison des pluies)	Ut	Ré	Fa	Sol	La	Ut

LES MUSICIENS

Les musiciens de l'Inde doivent avoir une connaissance approfondie de toutes les particularités d'un rāgă, ou mode, ainsi que la faculté d'en improviser le développement. Il n'existe pas de compositeurs au sens occidental du mot, encore qu'il y ait beaucoup de « compositeurs de chants » qui fournissent la base mélodique de l'improvisation. Il y a également des musiciens capables de créer ou plus exactement de découvrir de nouveaux modes et d'établir ainsi une nouvelle tradition.

Il faut donc que les musiciens soient à la fois créateurs et exécutants. Ce qui explique que leur formation soit si longue et difficile, et que les grands maîtres soient relativement rares.

Les traditions de la musique indienne se sont conservées dans leur intégrité en dépit de circonstances défavorables, et il existe encore de nos jours un nombre considérable d'interprètes de la meilleure musique classique. Bien qu'actuellement quelques tentatives soient faites pour enseigner la musique dans des établissements spécialisés, la plupart des musiciens éminents de notre époque ont appris leur art selon l'ancien système de maître à disciple. Aussi appartiennent-ils à des familles de musiciens. Ces familles, connues sous le nom de *gharānā-s*, sont nommées d'après les maîtres célèbres dont elles procèdent.

Les maîtres reconnus de la musique classique sont souvent appelés *ustād*, d'un mot persan qui signifie « maîtrise, talent ».

On donne également aux grands musiciens plusieurs titres honorifiques en sanscrit : Sangītă-Kalā-nidhi (Tabernacle de l'art du chant), Sangītă-acharyă (Maître de la musique), Mridangă-āchāryă (Maître du tambour), Sangītă-Ratnă (Perle des musiciens), etc.

LE DÉVELOPPEMENT DU MODE ET LES DIVERS STYLES DE MUSIQUE VOCALE ET INSTRUMENTALE

Le mode, ou rāgă, correspond à un état d'âme particulier; il est défini par une gamme montante ou descendante, une ou deux notes accentuées et certaines figures ou ornements mélodiques.

On these elements the musician must improvise according to very strict rules, trying to bring out and convey in all its aspects the particular mood or emotion that the mode represents.

Indian classical music always takes the form of a performance by a single singer or instrumentalist who may be accompanied only by a drummer and drone instruments.

All attempts at combining several instruments reduce the possibilities of modal development. Orchestral music in the modal system can only be cheap music: the fashion for orchestras, in imitation of the West, had a very detrimental effect on musical standards.

DEVELOPMENT OF THE MODE IN INSTRUMENTAL MUSIC

The development of the mode in classical music is accomplished through a series of successive forms and movements.

The *Ālāpă* is the first exposition of the theme. It must be slow and noble in style, and devoid of complicated rhythms.

The Ālāpă is followed by series of variations in different rhythms and *tempi*. *Jhālā*, *Thonk*, *Tarparanā*, etc. are the technical names of different styles of execution.

Gatā-s are fixed melodic figures within the mode, which are repeated with only slight variations. These have their place in the development of the mode mainly when the lead is given to the rhythm.

Since the normal exposition and development of a mode may easily take from half an hour to one hour, musicians usually play only gată-s for records, since these are the easiest fragments to isolate. There are, however, a few records of very brief Ālāpă-s or Jhālā-s.

DEVELOPMENT OF THE MODE IN VOCAL MUSIC

The mode is developed in vocal music as is done in instrumental music. The theme is often shown in a slow Ālāpă with conventional syllables which convey no meaning.

When words are set to the mode, different styles may be used:

DHRUPAD

Dhrupaḍ (the older form is Dhruvă-padă) is considered the noblest form. It is slow, with few ornaments but intense expression. Though apparently simple, it is considered the most difficult form of vocal technique. Tānă-s or repeated melodic figures are not permitted.

KHYĀL

In khyāl the song is ornamented with many graces, ascending and descending strings of notes, glissandos, etc. The Tānă-s, or repeated melodic figures, which are prohibited in Dhrupad, are the very essence of Khyāl's.

TAPPĀ

A difficult style in which the melody keeps the sober outline of the Dhrupad, but each note is adorned with a complicated ornament.

Sur ces éléments, le musicien doit improviser suivant des règles très strictes, en s'efforçant de présenter et d'exprimer sous tous ses aspects l'état d'âme ou l'émotion que représente le mode.

La musique classique de l'Inde est toujours interprétée par un seul exécutant, instrumentiste ou chanteur, qui ne peut être accompagné que par une batterie et des instruments jouant en sourdine.

Toute tentative pour organiser un concert à plusieurs instruments limite les possibilités de développement modal. La musique orchestrale dans le système modal ne peut être que de la pauvre musique, et la vogue des orchestres, à l'imitation de l'Occident, a eu un effet des plus néfaste sur le niveau de la musique.

LE DÉVELOPPEMENT DU MODE DANS LA MUSIQUE INSTRUMENTALE

Le développement du mode dans la musique classique se fait selon une série de formes et de mouvements successifs.

L'*ālāpă* est l'exposition initiale du thème. Il doit être de style noble et lent, et éviter les rythmes compliqués.

L'ālāpă est suivi de séries de variations sur différents rythmes et mouvements. *Jhālā*, *thonk*, *tarparană*, etc., sont les noms techniques des différents styles de jeu.

Les *gatăs* sont des figures mélodiques fixes à l'intérieur du mode, qui se répètent avec de légères variations. Elles ont leur place dans le développement du mode, surtout quand la prédominance est donnée au rythme.

Étant donné que normalement l'exposition et le développement d'un mode peuvent facilement durer d'une demi-heure à une heure, les musiciens ne jouent d'habitude pour l'enregistrement sur disques que des gatăs, qui sont les fragments mélodiques les plus faciles à isoler de l'ensemble. Il existe toutefois quelques disques de très brefs ālāpăs ou jhālās.

LE DÉVELOPPEMENT DU MODE DANS LA MUSIQUE VOCALE

Dans la musique vocale, le mode est développé de la même façon que dans la musique instrumentale. Le thème est souvent exposé par un lent ālāpă sur des syllabes conventionnelles qui n'ont aucune signification.

Quand des paroles sont écrites sur le mode, différents styles peuvent être employés.

DHRUPAD

Le dhrupad (ou plus anciennement dhruvă-padă) est considéré comme la forme la plus noble. Il est lent avec peu d'ornements, mais d'une expression intense. On estime qu'il représente, malgré son apparente simplicité, la technique vocale la plus difficile. Les tānăs, ou répétitions de figures mélodiques, ne sont pas permis.

KHYĀL

Dans le khyāl, le chant s'orne de multiples fioritures, de traits montants ou descendants, de glissandos, etc. Les tānăs, ou répétitions de figures mélodiques, qui sont interdits dans le dhrupad, sont l'essence même du khyāl.

TAPPĀ

Le tappā est un style difficile, où la mélodie garde la sobriété de structure du dhrupad mais où chaque note est enjolivée d'un ornement compliqué.

ṬHUMRI

A soft mixture of styles, the principal feature being the delicacy of the vocal ornaments rather than their brilliance. It is a very popular and charming kind of song in which rāgăs are often mixed.

TELLĀNĀ-S (or TARĀNĀ-S)

Rhythmic songs in which words, are replaced by the syllabes used to memorize the strokes on the Tablā or small drum. Sometimes a verse or sentence, the "Sahītyă", is introduced in the middle of a Tellānā.

The word "Tellānā" is used in South-India, the word "Tarāṇā" in the North.

ASTĀĪ

The "first exposition of the mode." In the slow Khyāl or in the Dhrupad style. It is a popular word derived from Sthāyī, "the first part of a song".

JALADĂ

The second part of a song in quick and rhythmic tempo.

BHAJANĂ-S (Songs of Mystic Love).

One cannot exactly call the Bhajană-s "religious" songs because of the solemn connotation of the word in Western languages. Bhajană-s are songs of love and passion, but describe the love and play of divine beings and incarnations. They often depict the plenitude of the soul which meets the eternal beloved or the anguish of its separation from him in terms of human passion.

In Bhajană-s, the element of passion, as shown by the meaning of the words, is more important than modes or ornaments. Bhajană-s are, therefore, considered an inferior, though much appreciated, form of music.

KĪRTANĂ-S

Kīrtană-s are sequences of religious songs and invocations accompanied by drums, castanets and other instruments. The best Kīrtană-s can be heard in Bengal.

GĪTĂ (Song)

In the classical development of the mode, the musician wanders about the modal scale which alone is fixed. The mental concentration being on the scale, the melodic line is unimportant and can be very loose and discontinous.

It is possible, however, to have fixed melodies within the limits of a mode, but the accent being thus placed on the melodic line rather than on the scale, the modal expression is weaker. This kind of fixed modal song is called "Gītă". It constitutes an easier and popular form of semi-classical music. From the point of view of modal music, western plain-chant could only be considered as a form of Gītă.

DĀDARĀ

A popular type of song in the dādarā rhythm, which is rather like a waltz.

GAZĀL-S

Short popular song-poems in the Persian style.

DHUNĂ

A dhună is a popular, quick, but meaningless, tune made up of different modes.

HUMRĪṬ

Le ṭhumrī est un mélange très doux de styles, où la délicatesse des ornements vocaux l'emporte sur leur éclat. C'est un type de chant très populaire et charmant auquel se mêlent souvent des rāgăs.

TELLĀNĀS

Les tellānās ou tarānās sont des chants rythmiques où les paroles sont remplacées par les syllabes dont on se sert pour se mettre dans la mémoire les battements du tablā, ou petit tambour. Parfois un vers ou une phrase, le sahityă, apparaît dans le cours d'un tellānā.

Dans l'Inde méridionale, on emploie surtout le mot *tellānā*. Dans le nord, *tarānā*.

ASTĀĪ

Ce mot désigne le « premier exposé du mode » dans le khyāl lent ou dans le style dhrupad. C'est un mot populaire, dérivé de sthāyī, « la première partie d'un chant ».

JALADĂ

Le jaladă est la seconde partie d'un chant, en un tempo vif et bien rythmé.

BHAJANĂS (chants d'amour mystique)

Il serait inexact de dire que les bhajanăs sont des « chants religieux », au sens solennel qu'a ce terme dans les langues occidentales.

Les bhajanăs sont des chants d'amour et de passion, mais qui racontent les amours et les jeux de divinités, ou d'incarnations divines.

Ces chants expriment souvent, dans le langage de la passion humaine, la plénitude de l'âme rencontrant l'éternel bien-aimé ou sa douleur d'en être séparée.

Dans les bhajanăs, l'élément passionnel que produisent les paroles est plus important que les modes ou ornements. Aussi, les bhajanăs, tout appréciés qu'ils soient, sont-ils considérés comme une forme musicale inférieure.

KĪRTANĂS

Les kīrtanăs sont des suites de chants religieux et d'invocations, accompagnés de tambours, castagnettes et autres instruments. C'est au Bengale qu'on entend les meilleurs kīrtanăs.

GĪTĂ (chant)

Dans le développement classique du mode, le musicien parcourt toute la gamme modale, qui seule est fixe. L'esprit se concentrant sur la gamme, la ligne mélodique est sans importance et peut être assez lâche ou même intermittente.

Il est cependant possible d'introduire dans les limites du mode des mélodies au contour précis, mais comme l'attention se porte alors sur la ligne mélodique plutôt que sur la gamme, l'expression modale s'en trouve affaiblie. Cette sorte de chant modal précis est appelée « gītā ». Elle constitue une forme populaire et facile de musique semi-classique. Du point de vue de la musique modale, seul le plain-chant occidental peut être comparé au gītā.

DĀDARĀ

Le dādarā est un genre de chant populaire en rythme dādarā, lequel est analogue au mouvement de valse.

GAZĀLS

Courts poèmes populaires chantés, de style persan.

DHUNĂ

Un dhună est un air populaire vif, mais sans signification, où se mêlent différents modes.

HORĪ

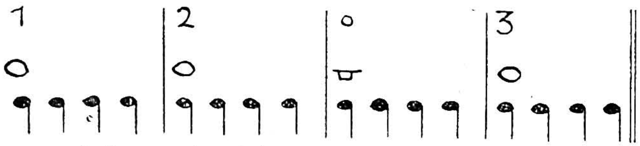
Songs of the Spring Festival, or Indian carnival. Holi.

BĀRSĀTI

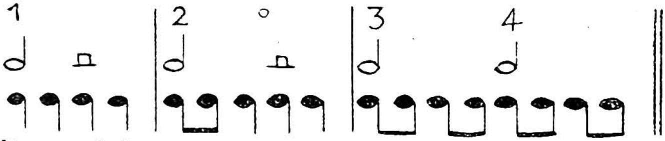
Songs of the rainy season.

RHYTHM

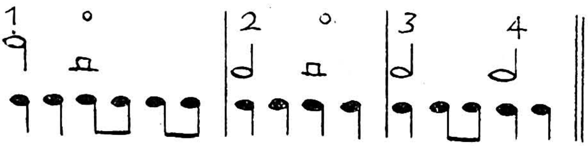
Rhythm in Indian Music is very important and extremely elaborate. There are a great number of rhythms, each rhythm-group extending usually over four bars. The complexity of the rhythms has often led untrained casual hearers to state that the rhythm is irregular, which is never the case in Indian music where rhythm is always followed with mathematical precision. Among the simpler rhythms, may be mentioned:



Tintālă (3 beats, 16 units)
or/ou tritālă (3 battements en 16 temps)



Chautālă (4 beats, 12 units)
(4 battements en 12 temps)



Ekatālă (4 beats, 12 units)
(4 battements en 12 temps)

(To understand these rhythms, beat the upper line with the right hand and the lower line with the left hand. The first beat, marked 1, is more accentuated.)

HORĪ

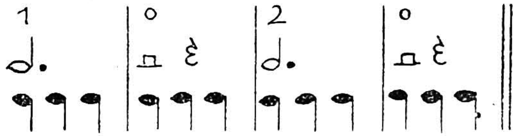
Chants de la fête du Printemps, ou carnaval hindou, le Holi.

BĀRSĀTI

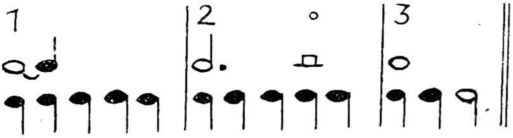
Chants de la saison des pluies.

RYTHME

Dans la musique indienne, le rythme, très savant, joue un grand rôle. Il existe de nombreux rythmes, chaque unité rythmique s'étendant généralement sur quatre mesures. La complexité des rythmes a souvent fait dire à des auditeurs inexpérimentés que le rythme était irrégulier, ce qui n'est jamais le cas dans la musique indienne où il est toujours observé avec une précision mathématique. Parmi les rythmes les plus simples, on peut citer :



Dadārā tala (2 beats, 12 units)
(2 battements en 12 temps)



Dhamār (3 beats, 14 units)
(3 battements en 14 temps)

(Pour s'assimiler ces rythmes, battre la ligne supérieure avec la main droite et la ligne inférieure avec la main gauche. Le premier battement, marqué 1, est plus accentué.)

According to the ancient Sanskrit books on music, the instruments are divided into four categories: wind, drum, string and percussion. In each category there is great variety.

STRING INSTRUMENTS

Of all the string instruments the most celebrated is the Viṇā. The word Vīṇā really stands for a type of instrument and there are several kinds of Vīṇā in use today.

The Vīṇā is one of the oldest instruments known, its name appearing in texts that date at least from the first millennium before the Christian era.

THE NORTH INDIAN VIṆĀ

Popularly called *Bīn*. The basic instrument of Indian classical music. It is made of a bamboo and two gurds. It has seven metal strings played on twenty-two (or more) frets. Four of the strings are used for playing the melody. The three other strings, tuned to the tonic, are used only for drone-accompaniment. The strings can slide laterally on the frets, allowing the most delicate ornaments. They are played with the fingers or with metal nails.

THE SOUTH INDIAN VIṆĀ.

A larger and more powerful instrument than the North Indian variety. It was evolved in its present form in the 17th century. The lower gurd is replaced by a large wooden bowl with a flat top on which rests the bridge. The flat finger-board is also made of wood. This type of Vīṇā, too, has seven strings and twenty-four frets.

THE VICHITRĂ VIṆĀ

The Vichitră Vīṇā is a North Indian Vīṇā without frets played by sliding a piece of crystal on the strings. It corresponds to the South Indian Gottuvādyam.

GOTTUVĀDYAM

An instrument identical with the South Indian Vīṇā but without frets. The strings are stopped with a sliding piece of wood. There are sympathetic strings.

Selon les anciens traités musicaux en sanscrit, les instruments se divisent en quatre catégories : instruments à vent, tambours, instruments à cordes et instruments à percussion. Chaque catégorie comprend à son tour une grande variété d'instruments.

INSTRUMENTS A CORDES

De tous les instruments à cordes, le plus célèbre est le vīṇā. Ce mot désigne en fait un type d'instrument, et il y a plusieurs sortes de vīṇās en usage de nos jours.

Le vīṇā est un des plus anciens instruments connus; son nom apparaît dans des textes datant au moins du premier millénaire avant l'ère chrétienne.

LE VĪṆĀ DE L'INDE SEPTENTRIONALE

Connu sous le nom populaire de bīn, il est l'instrument fondamental de la musique classique indienne. Fait d'un bambou et de deux gourdes, il est muni de sept cordes métalliques dont on joue sur vingt-deux touchettes ou plus. Quatre des cordes servent à jouer la mélodie. Les trois autres, accordées sur la tonique, servent seulement à accompagner en basse continue. Les cordes peuvent glisser latéralement sur les touchettes, ce qui permet d'obtenir les ornements les plus délicats. On joue soit avec les doigts, soit avec un doigtier métallique.

LE VĪṆĀ DE L'INDE MÉRIDIONALE

C'est un instrument plus grand et plus puissant que celui du nord de l'Inde. Il a pris sa forme actuelle au XVIIe siècle. La gourde inférieure est remplacée par un large bassin de bois au sommet plat sur lequel repose le chevalet. Le clavier plat est également en bois. Cette variété de vīṇā a aussi sept cordes et vingt-quatre touchettes.

LE VICHITRĂ VIṆĀ

Le vichitră vīṇā est un vīṇā du nord de l'Inde dépourvu de touchettes et dont on joue en faisant glisser un morceau de cristal sur les cordes. Il correspond au gottuvādyam de l'Inde méridionale.

LE GOTTUVĀDYAM

Le gottuvādyam est un instrument identique au vīṇā méridional, mais sans touchettes. Les cordes sont arrêtées par un morceau de bois qui glisse. Il a des cordes de résonance.

THE SITĀR

A popular North Indian instrument said to have been invented by the celebrated musician Amir Khusru at the end of the 13th century. It resembles the South Indian Vīṇā but is lighter and has adjustable frets which are set to the mode before playing. It is played with metal nails fixed on the fingers. It has usually four main strings but modern sitārs have a number of additional sympathetic strings.

THE SARODE

A string instrument of recent origin. It has a rather short stem covered with a skin on which the bridge rests. It is played with a plectrum. It has become very popular in recent years because of its resonance, which is stronger than that of most other Indian string instruments and thus allows playing to larger audiences.

THE SURBAHĀR

A Sitār with sympathetic strings, which give it a deeper and softer sound.

THE SURĂSAPTAKĂ

An instrument similar to the Sitār but slightly larger and with seven main strings.

THE TĀNPŪRĀ

The Tānpūrā, which corresponds to the ancient Tumburu Vīṇā, is a long instrument with four metal strings giving the tonic, its lower and higher octaves and the fifth. Its bridge is a very long and delicately made piece of ivory which, by coming in contact at certain points with the vibrating strings, produces numerous and carefully chosen harmonics. It is an essential feature of the accompaniment of vocal music since, according to Indian theory, a constant sounding of the tonic is essential to the accurate perception of the varied intervals of the mode or rāgā.

EKATĀRĀ

The Ekatārā (one-stringed) is a small instrument used to give the tonic in popular music.

DOTĀRĀ

The Dotārā (two-stringed) is an instrument similar to the Ekatārā but with two strings giving the tonic and its octave or fifth.

LE SITĀR

Le sitār est un instrument populaire de l'Inde septentrionale inventé, à ce que l'on croit, par le célèbre musicien Amir Khusru à la fin du XIIIe siècle. Il ressemble au vīṇā méridional, mais est plus léger et a des touchettes réglables qui sont ajustées au mode voulu avant l'exécution. Il se joue avec des doigtiers de métal fixés aux doigts. Il a d'ordinaire quatre cordes principales, mais les sitārs modernes possèdent en plus un certain nombre de cordes de résonance.

LE SARODE

Le sarode est un instrument à cordes d'origine récente. Son manche, assez court, est recouvert d'une peau sur laquelle repose le chevalet. On en joue avec un plectre. Il est devenu très populaire ces dernières années à cause de sa résonance, plus forte que celle de la plupart des autres instruments à cordes de l'Inde, qui permet de jouer pour de plus vastes auditoires.

LE SURBAHĀR

Le surbahār est un sitār muni de cordes de résonance qui lui donnent un son plus profond et plus doux.

LE SURĂSAPTAKĂ

Le surăsaptakă ressemble également au sitār, mais est légèrement plus grand et a sept cordes principales.

LE TĀNPŪRĀ

Le tānpūrā, qui correspond à l'ancien tumburu vīṇā, est un long instrument à quatre cordes métalliques, qui donnent la tonique, ses octaves inférieure et supérieure et la quinte. Son chevalet est fait d'un très long morceau d'ivoire délicatement travaillé qui, en venant en contact avec les cordes vibrantes en certains points, fait résonner de nombreuses harmoniques, soigneusement choisies. C'est un élément essentiel d'accompagnement de la musique vocale, attendu que, selon la théorie indienne, l'audition constante de la tonique est indispensable à la perception effective des intervalles variés du mode, ou rāgă.

L'EKATĀRĀ

L'ekatārā (à une seule corde) est un petit instrument employé pour donner la tonique dans la musique populaire.

LE DOTĀRĀ

Le dotārā (à deux cordes) est un instrument semblable au précédent, mais avec deux cordes qui donnent la tonique et son octave, ou la quinte.

THE SĀRANGI

Probably derived from the old Sārangă Vīṇā. Made of a single block of wood covered with parchment. It has four main strings of gut and many sympathetic strings. It is played with a short bow. This instrument, used mainly to accompany singers, has remarkable subtlety and great force of expression.

THE ESRĀJ

A long and narrow bowed string instrument used mainly in Bengal to accompany singing. Of recent origin (*c.* 15th century). It has 4 main steel and brass strings and numerous sympathetic strings.

THE DILRUBĀ

A bowed instrument similar to the Esrāj but with a square sound-box and a larger body. It has 9 or 10 strings like the Sārangī.

SARINDĀ

A kind of Sārangī but with metal strings. It is played with a short bow.

VIOLIN

The violin was imported into India only about a century ago. It has become common in South India but is not yet recognized in Northern India as a suitable instrument for classical music. The shortness of the strings hardly allows the accurate playing of the minute graces which are an essential element of higher Indian music.

WIND INSTRUMENTS

There are numerous wind instruments in India mainly of the flute, oboe and horn families. Instruments of the horn family used in temple-music have not so far been recorded.

THE FLUTE (VANSARI)

There are many types of flutes made of bamboo or ivory, sandal-wood, ebony, iron, silver or gold, either straight or transverse. Modern instruments with keys are also in use though the quality of the sound is less appreciated. The bamboo flute has the best tone. The system of fingering is entirely different from that current in Europe.

LE SĀRANGĪ

Probablement dérivé de l'ancien sārangă vīṇā, le sārangī est fait d'un seul bloc de bois recouvert de parchemin. Il a quatre cordes principales en boyaux et plusieurs cordes de résonance. On en joue avec un archet court. Cet instrument, qui sert à accompagner les chanteurs, permet une remarquable subtilité dans la grâce et une grande force d'expression.

L'ESRĀJ

Instrument à cordes, long, étroit et courbe, employé surtout au Bengale pour accompagner le chant. D'origine récente (XVe siècle), il a quatre cordes principales d'acier et de cuivre, plus un grand nombre de cordes de résonance.

LE DILRUBĀ

Instrument courbe semblable au précédent, mais plus grand et dont la caisse de résonance est carrée. Il a neuf ou dix cordes, comme le sārangī.

LE SARINDĀ

Espèce de sārangī, mais à cordes métalliques. On en joue avec un archet court.

LE VIOLON

Il n'y a guère plus d'un siècle que le violon a fait son apparition dans l'Inde. Il est communément en usage maintenant dans l'Inde méridionale, mais le nord ne l'a pas encore admis pour exécuter la musique classique. Le peu de longueur de ses cordes permet difficilement de rendre les minutieuses fioritures qui sont un élément essentiel de la grande musique indienne.

LES INSTRUMENTS A VENT

Il existe en Inde de nombreux instruments à vent, appartenant principalement à la famille des flûtes, à celle des hautbois et à celle des cors. Les instruments de la famille des cors qui s'emploient dans les temples n'ont pas, jusqu'à ce jour, donné lieu à des enregistrements.

LA FLÛTE (VANSARĪ)

Il y a plusieurs types de flûtes droites ou traversières en bambou, en ivoire, en bois de santal, en bois d'ébène, en fer, en argent ou en or. Les instruments modernes à clefs sont également en usage bien que la qualité du son qu'ils donnent soit moins appréciée. C'est la flûte de bambou qui a le meilleur timbre. Le doigté est entièrement différent de celui qui s'emploie communément en Europe.

THE SHAHNĀI

India possesses in the Shahnāī what is probably the world's finest oboe with a reed of unrivalled delicacy. The technique is extremely difficult. Great Shahnāī players can produce the most amazing glissandos and graces on this instrument.

NĀGASVARAM

The main instrument of the oboe family used in South India. It has a delicate reed held inside the mouth and the production of intermediary quarter tones is obtained by regulating the flow of air. The technique is very difficult. The system of fingering and the range are the same as for the flute.

It corresponds to the Shahnāī of Northern India.

OTTU

The drone oboe used for the accompaniment of the Nāgasvaram.

THE HARMONIUM

A very small type of harmonium with three octaves and a hand bellow was imported into India less than a hundred years ago. Because of the extreme facility of the key-board, it rapidly became popular and is much used in the accompaniment of songs. The limitations of a twelve-note keyboard, however, *have* had a very detrimental effect on the accuracy of the intervals in Indian modes, and the harmonium is generally prohibited in classical performances and in the music schools of high standard.

PERCUSSION INSTRUMENTS

DRUMS

Drumming is a very great art in India, and Indian drums, with their accuracy of pitch and variety of tone, are musically very superior to similar instruments in any other country.

Although the drum is usually an accompanying instrument, good drummers occasionally give brilliant solo performances.

Drums are by far the most important and independent part of accompaniment. They create, in terms of rhythm, variations on the theme which can be as rich and complex as the melodic variations.

LE SHAHNĀĪ

Avec le shahnāī, l'Inde possède probablement le meilleur hautbois du monde, d'une délicatesse sans égale. Sa technique est extrêmement difficile. Les virtuoses du shahnāī peuvent produire les plus extraordinaires glissandos, ou autres fioritures.

LE NĀGASVARAM

Le nāgasvaram est le principal instrument de la famille des hautbois qui s'emploie dans l'Inde méridionale. Il possède à l'intérieur du bec une anche mince, grâce à laquelle, en réglant judicieusement l'admission d'air, on peut obtenir des quarts de ton intermédiaires. Sa technique est très difficile. Le doigté ainsi que l'étendue de l'instrument sont semblables à ceux de la flûte.

Il correspond au shahnāī du nord de l'Inde.

L'OTTU

C'est une sorte de hautbois qui sert à accompagner en sourdine le nāgasvaram.

L'HARMONIUM

Un harmonium de très petit modèle, à trois octaves, actionné par une soufflerie à main a été introduit en Inde il y a moins de cent ans. En raison de l'extrême commodité de son clavier, il est devenu rapidement populaire et s'emploie beaucoup pour accompagner le chant. Toutefois, les limites qu'impose un clavier de douze notes se sont révélées préjudiciables pour la justesse des intervalles que comportent les modes indiens; aussi l'harmonium est-il en général proscrit des auditions classiques ainsi que des écoles musicales d'un niveau élevé.

INSTRUMENTS A PERCUSSION

LES TAMBOURS

Le jeu du tambour est un art auquel on accorde une très grande importance en Inde; les tambours indiens avec la parfaite justesse et la variété de leurs timbres ont une valeur musicale très supérieure à celle des instruments analogues de n'importe quel autre pays.

Bien que le tambour soit généralement un instrument d'accompagnement, certains virtuoses en donnent parfois de brillants récitals.

Les tambours sont de beaucoup la partie la plus importante de l'accompagnement et celle qui y joue le rôle le plus indépendant; ils créent en effet sous forme d'éléments rythmiques des variations sur le thème qui peuvent être aussi riches et aussi savantes que les variations mélodiques.

THE MRIDANGĂ OR PAKHAVĀJĂ

The classical drum of ancient music, the Mridangă, has a cylindrical body of wood with a skin at both ends tied at the rim. An elaborate system of tension-strings allows the accurate tuning of each skin.

The skin is loaded in its middle with a weight made of a dried rice-paste. This suppresses a great number of unwanted harmonics and gives the drum a clear well-pitched note.

The drummer strikes the rim or the skin in its centre or side with the fingers or the palm of the hand. This allows a number of very distinct strokes which are of a great value in the production of elaborate and subtle rhythms.

Each type of stroke on the drum is given a monosyllabic name. With these names, which are called "bol", the drummer can easily memorize very complex rhythms.

THE TABLĀ

The most popular drum now in use. It is really a double drum made of two large earthen or wooden bowls covered with skin, each being played with one hand very much like the two sides of the Mridangă.

DHOLĂ AND KHOLĂ

Kinds of Mridangă used to accompany popular and religious music, especially in Bengal.

TAVIL

A small drum used in South India for the accompaniment of the Nāgasvaram. It corresponds to the North Indian Duggi.

DUGGI

A small drum with a dry sharp sound used for the accompaniment of the Shahnāī.

KARTĀLĂ

A percussion instrument made of two pieces of wood loaded with very small bells which are struck together to mark the rhythm in Kīrtanăs.

MANJĪRĂ AND GHUNGHARŪ

Small bells.

LE MRIDANGĂ OU PAKHAVĀJĂ

Le tambour classique de la musique ancienne, le mridangă, se compose d'un corps cylindrique en bois ayant à ses deux extrémités une peau fixée sur les bords. Un système compliqué de cordes de tension permet d'accorder exactement chaque partie de la peau.

La peau est alourdie en son milieu par une masse de pâte de riz desséchée, qui supprime un grand nombre d'harmoniques indésirables et donne au tambour une note claire et juste.

Le joueur de tambour frappe soit sur le bord de l'instrument, soit au centre de la peau, soit sur le côté, avec les doigts ou avec la paume de la main. Il peut ainsi donner un grand nombre de coups très distincts qui contribuent beaucoup à la production de rythmes savants et subtils.

Chaque espèce de coup donné sur le tambour porte un nom monosyllabique. A l'aide de ces noms, appelés « bol », le joueur arrive à se rappeler facilement les motifs rythmiques les plus complexes.

LE TABLĀ

Le tablā, qui est le plus populaire des tambours actuellement en usage, est en réalité un double tambour fait de deux grands bols de bois ou en poterie recouverts de peau, chacun se jouant d'une main, à peu près comme on fait des deux côtés du mridangă.

LE DHOLĂ ET LE KHOLĂ

Ce sont des genres de mridangă qui servent à accompagner la musique populaire et religieuse, particulièrement au Bengale.

LE TAVIL

Petit tambour employé dans l'Inde méridionale pour accompagner les nāgasvaram. Il correspond au duggi de l'Inde septentrionale.

LE DUGGI

Petit tambour au son aigu et sec qui sert à accompagner le shahnāī.

LE KARTĀLĂ

Instrument à percussion fait de deux morceaux de bois garnis de petites clochettes qu'on frappe l'un sur l'autre pour marquer le rythme dans les kīrtanăs.

LE MANJĪRĂ ET LE GHUNGHARŪ

Clochettes.

JHĀNJHĀ

Small cymbals usually made of brass.

NUPURĀ

Ankle-bells.

ACCOMPANIMENT

There are three elements in the accompaniment of modal music. These are:
(1) The drums which provide rhythm.
(2) The Tānpūrā and the other instruments which give the tonic and its harmonics.
(3) The instruments which support and follow the melody, such as the Sārangī. Any form of counterpoint is strictly prohibited in Indian classical music since it immediately destroys the modal sentiment. The instruments accompanying the melody follow it exactly or repeat it as a sort of echo.

SIZE OF RECORDS

Unless otherwise indicated, all records in this catalogue are 10 inches in diameter.

ABBREVIATIONS

North India: N.I.
South India: S.I.
vln: violin.
flt: flute.

LES JHĀNJHĀS

Petites cymbales, habituellement en cuivre.

LES NUPURĀS

Clochettes fixées aux chevilles.

ACCOMPAGNEMENT

Il y a trois éléments dans l'accompagnement de la musique modale, à savoir :
1° Les tambours, qui donnent le rythme;
2° Le tānpūrā et les autres instruments qui donnent la tonique et ses harmoniques.
3° Les instruments qui soutiennent et suivent la mélodie, tels que le sārangī;
Toute forme de contrepoint est strictement proscrite de la musique classique de l'Inde, étant donné qu'elle détruit immédiatement l'expression modale. Les instruments qui accompagnent la mélodie la suivent exactement ou bien la répètent comme en écho.

DIMENSIONS DES DISQUES

Sauf indication contraire, les disques mentionnés dans ce catalogue ont un diamètre de 25 centimètres.

ABRÉVIATIONS

Inde septentrionale : I. S.
Inde méridionale : I. M.
vln : violon.
flt : flûte.

PART I

NORTHERN INDIA

(HINDUSTANI MUSIC)

PREMIÈRE PARTIE

INDE SEPTENTRIONALE

(MUSIQUE HINDOUSTANIQUE)

CHAPTER ONE

INSTRUMENTAL MUSIC

CHAPITRE PREMIER

MUSIQUE INSTRUMENTALE

STRING INSTRUMENTS
INSTRUMENTS A CORDES

ABDUL AZIZ KHĀN

A celebrated classical musician of Patiala State. Died in 1946. He played the vichitră vīnā, an instrument similar to the South Indian gottuvādyam and in which the frets are replaced by a sliding crystal.

Célèbre musicien classique de l'État de Patiala. Mort en 1946. Jouait du vichitră vīnā, instrument semblable au gottuvādyam de l'Inde méridionale, où les touchettes sont remplacées par un morceau de cristal coulissant.

	Instrument Instrument	Rāgă (mode and style Rāgă (mode) et style	Accompaniment Accompagnement	
1.	Vichitră Vīṇā	Pīlū (gată, thumrī)	Tablā	H. M. V. N 6780
	Id.	Bhairavī (gată, ṭhumrī)	Id.	
2.	Vichitră Vīṇā	Darbārī-Kāṇadā (gată)	Id.	H. M. V. N 6982
	Id.	Yogiyā-Asāvarī (gată)	Id.	
3.	Vichitră Vīṇā	Jayăjayantī	Id.	H. M. V. N 6807
	Id.	Déshī	Id.	
4.	Vichitră Vīṇā	Lalită	Id.	H. M. V. N 6922
	Id.	Māru-Bihāg	Id.	
5.	Vichitră Vīṇā	Tilangă (ṭhumrī)	Id.	H. M. V. N 6990
	Id.	Baravā (thumrī)	Id.	
6.	Vichitră Vīṇā	Vasantă (gată)	Id.	H. M. V. N 16164
	Id.	Déshă (gată)	Id.	

ABDUL KARĪM KHĀN

Died in 1946. One of the foremost classical singers of his time. His voice was exquisitely beautiful. He made a very large number of recordings of classical rāgăs (modes) which are among the very best records produced. Occasionally, he played the Vīṇā or Bīn.

Un des premiers musiciens classiques de son époque. Mort en 1946. Sa voix était

d'une exquise beauté. A fait de nombreux enregistrements de modes (rāgăs) classiques, qui comptent parmi les meilleurs disques édités. Jouait aussi à l'occasion du vīṇā ou du bīn.

1. Viṇa	Darbārī-Kāṇadā	Solo	Columbia GE 17505
Id.	Pīlū	Id.	

AKINCHANDA DĂTT

A well-known, blind Bengali musician.

Musicien aveugle bien connu du Bengale.

1. Violin/violon	Bhairavī	Tablā	Senola QS 183
Id.	Pīlū	Id.	

AKSHAYĀ KUMĀR MAITRA

1. Esrāj	Pīlū-Baravā	Tablā	Hindusthan H 499
Id.	Jayăjayantī (mishră)	Id.	

ALI AKBAR KHĀN (Ustād)

Son and pupil of Allā-ud-dīn, the celebrated sarode player. Born about 1910 he has become one of the most brilliant sarode players of the younger generation. He shows all the qualities of a great Ustād in technique as well as expression. He was recently appointed State musician in Jodhpur.

Fils et élève d'Allā-ud-dīn, le célèbre joueur de sarode. Né aux environs de 1910. Est devenu lui-même un des plus brillants joueurs de sarode de la jeune génération. Possède toutes les qualités du grand ustād, aussi bien pour la technique que pour l'expression. A été récemment nommé musicien d'État à Jodhpur.

1. Sarode	Bhairavī (Tritālă)	Tablā	H. M. V. N 16741
Id.	Gujarī-Toḍī (gată)	Id.	
2. Sarode	Pīlū (gată, Tritālă)	Id.	H. M. V. N 16764
Id.	Shrī (gată)	Id.	
3. Sarode	Darbārī-Kānaḍā (ālāpă)	Id.	H. M. V. N 16781
Id.	Darbārī-Kānaḍā (gată)	Id.	

ALI BUX

One of the great masters of the sārangī.

Un des grands maîtres du sārangī.

1. Sārangī	Bhairavī	Tablā	Hindusthan H 973
Id.	Pīlū	Id.	

ALI AHMAD KHĀN

Lived in Calcutta. Belonged, like Ashāk Ali Khān, to the Sainiyā tradition (gharānā) of Jaipur.

Vécut à Calcutta. Appartenait, comme Ashāk Ali Khān, à la tradition (gharānā) Sainiyā, de Jaipur.

1. Sitār	Bhairavī	Tablā	Megaphone JNG 5526
Id.	Pīlū	Id.	
2. Sarode	(Aḍā-Chautālā)	Id.	Megaphone JNG 334
Id.	Jilā (duni, gatā)	Id.	

ALLĀ-UD-DĪN KHĀN

The foremost living Sarode player. Born in 1881 in Tripura State, East Bengal. From childhood, his love was only music and he ran away from home at the age of eight to find a teacher. After many tribulations he became the pupil of the celebrated Wazir Khān of Rampur. A most versatile genius, he plays almost every instrument and possesses great knowledge in every branch of music.

Le premier des joueurs de sarode contemporains. Né en 1881 dans l'État de Tripura (Bengale oriental). N'aimait que la musique dès l'enfance; s'enfuit à huit ans de chez ses parents pour se mettre à la recherche d'un professeur. Après bien des tribulations, devint élève du célèbre Wazir Khān, de Rampur. Génie universel, joue presque tous les instruments et connaît à fond toutes les branches de la musique.

1. Sarode	Jilā (vilambitā)	Tablā	Megaphone JNG 192
Id.	Lalitā (gatā)	Id.	
2. Violin/Violon	Sindhurā (gatā)	Id.	Megaphone JNG 193
Id.	Bihāg (gatā)	Id.	
3. Violin/Violon	(Kīrtanā)	Id.	Megaphone JNG 226
4. Sarode	Bihāg	Id.	Megaphone JNG 924
Id.	Tilak-Kāmodā	Id.	

5. Violin/Violon	Kāmodă (ālāpă)	Tablā	Megaphone JNG 5120
Id.	Tilak-Kāmodă (gată)	Id.	
6. Violin/Violon	Prabhākéli (ālāpă)	Id.	Megaphone JNG 5801
Id.	Prabhākéli (gată)	Id.	
7. Violin/Violon	(Yantră-sangītă)	Id.	Megaphone JNG 5874

ANIL THAKUR (of/de Tripurā)

A disciple of Enayat Khān. He is a well-known musician of Calcutta.
Musicien de Calcutta bien connu. Disciple d'Enayet Khān.

1. Vīṇā	Darbārī-Kānaḍā	Tablā	Hindusthan HRT 96

BĪRÉNDRA KISHORE ROY CHOWDHURY (of/de Gauripur)

A well-known patron of music of Calcutta and a remarkable performer. Born in 1903. First a disciple of Mohammad Ali Khān (rababī), he also studied with Amīr Khān, Enayat Khān and Allā-ud-dīn Khān.

Mécène de la musique bien connu à Calcutta, remarquable exécutant. Né en 1903. D'abord disciple de Mohammed Ali Khān (rababī), travailla également avec Amīr Khān, Enayat Khān et Allā-ud-dīn Khān.

1. Vīṇā	Vasantă (ālāpă)	Tablā	Megaphone JNG 180
Id.	Vasantă (jhālā)	Id.	
2. Sūrăshringār	Darbārī-Toḍī (ālāpă)	Id.	Hindusthan H 679
Id.	Puriyā (ālāpă)	Id.	

BUNDU KHĀN

Now in his old age. He is the descendant of a long dynasty of vīṇā players. He learnt music from childhood and was for many years State musician of Indore. He is considered the greatest living sārangī player. He studied Sanskrit and ancient musical theory with the celebrated musicologist Pandit V. N. Bhātkhaṇḍé and possesses a great knowledge of musical theory.

Très âgé. Appartient à une longue dynastie de joueurs de vīṇā. Apprit la musique dès son enfance et fut pendant plusieurs années musicien de l'État d'Indore. Est considéré comme le plus grand joueur contemporain de sārangī. A étudié le sanscrit et la théorie musicale ancienne avec le célèbre musicologue Pandit V. N. Bhātkhaṇḍé et connaît à fond la théorie musicale.

1. Sārangī	Mālkosh (gatā)	Tablā	H. M. V. HT 83 12 in./30 cm
Id.	Darbārī-Kānaḍā	Id.	

CHHOTÉ KHĀN (of/d'Alvār) [Prof.]

From Rampur State. Now lives in retirement in Benares. His records do not give a fair idea of his playing.

Originaire de l'État de Rampur. Vit aujourd'hui retiré à Bénarès. Ses disques ne donnent pas une idée complète de son jeu.

1. Sārangī	Tilak-Kāmodā	Tablā	Megaphone JNG 11
Id.	Pīlū-Barvā	Id.	
2. Sārangī	Bhairavī (ālāpā)	Solo	Megaphone JNG 5991
Id.	Gauḍ-Sārangā (gatā)	Tablā	

ENAYAT KHĀN

Son of Imdad Khān, the great Sitār player. Born in 1894. He studied with his father. State musician in Gauripur, he was considered the greatest sitār player until his death in 1938.

Né en 1894. Enayat Khān est le fils de Imdad Khān, le grand joueur de sitār, avec qui il étudia. Musicien de l'État de Gauripur, a été considéré jusqu'à sa mort, en 1938, comme le plus grand joueur de sitār.

1. Sitār	Pīlū	Tablā	Megaphone JNG 25
Surbahār	Bāgeshrī (ālāpā)	Id.	
2. Sitār	Bhairavī (gatā)	Id.	Megaphone JNG 72
Surbahār	Khamājā	Id.	
3. Surbahār	Bhairavī (ālāpā)	Id.	Megaphone JNG 122
Id.	Bhairavī (gatā)	Id.	
4. Sitār	Pīlū	Id.	Megaphone JNG 125
Surbahār	Bāgeshrī	Id.	
5. Sitār	Khamājā (gatā)	Id.	Megaphone JNG 134
Surbahār	Multānī (ālāpā)	Id.	
6. Sitār	Bihāg (ālāpā)	Id.	Megaphone JNG 207
Id.	Bihāg (jhālā)	Id.	

7. Surbahār	Pūrvī (ālāpă)	Tablā	Megaphone JNG 5236
Sitār	Bihārī (gată)	Id.	
8. Sitār	Yogiyā	Solo	Megaphone JNG 5274
Id. (by/par Vilayat Hussain)			

HABIB KHĀN ALLADIYĀ KHĀN (Khān Sahab)

From Patiala. Plays the vichitră vīṇā. He is a young relative of Abdul Aziz Khān.

Originaire de Patiala. Joue du vichitră vīṇā. C'est un jeune parent d'Abdul Aziz Khān.

1. Vichitră Vīṇā	Shuddhă-Sārangă	Tablā	Columbia GE 17518
Id.	Bāgeshrī	Id.	
2. Vichitră Vīṇā	Asāvārī	Id.	Odeon SB 2166
Id.	Bhairavă	Id.	
3. Vichitră Vīṇā	Multānī	Id.	Odeon SB 2304
Id.	Déshă	Id.	
4. Vichitră Vīṇā	Manăranjani	Id.	Odeon SB 2308
Id.	Darbārī-Toḍī	Id.	
5. Vichitră Vīṇā	Darbārī-Toḍī	Solo	Odeon SB 2346
Id.	Pīlū	Id.	

HAMID HUSSAIN (of/de Moradabad)

He now lives in Lucknow and is a sārangī player of repute.

Joueur de sārangī réputé, vivant actuellement à Lucknow.

1. Sārangī	Shrī (tonk)	Tablā	H. M. V. N 5967
Id.	(Panjābi Angă) (Ṭhumrī)	Id.	
2. Sārangī	Bhairavă-Bahār	Id.	H. M. V. 5972
Id.	Māru-Bihāg	Id.	
3. Sārangī	Multānī	Id.	H. M. V. N 5976
Id.	Pīlū	Id.	

4. Sārangī	Bhīmpalāshrī	Tablā	H. M. V. N 5983
Id.	(Ṭhumrī)	Id.	
5. Sārangī	Chandanī-Kedārā	Id.	H. M. V. N 5991
Id.	Pahāḍī (Dhun)	Id.	

JHIRÉ KHĀN

1. Sārangī	Lalitā (gatā)	Tablā	H. M. V. N 5949
Id.	(Bhairavī (Ṭhumrī)	Id.	

LAKṢHMANĂ BHATTACHARYA

Born in 1917 and belongs to a family of Bengali musicians. He studied music with his father, who was a well-known vīṇā-player belonging to the Pashupat Mishrā tradition (gharānā).

Né en 1917, appartient à une famille de musiciens du Bengale. Étudia la musique avec son père, joueur de vīṇā renommé, appartenant à la tradition (gharānā) Pashupati Mishrā.

1. Sitār	Bhairavī (gatā)	Tablā	Megaphone JNG 5846
Id.	Bhīmpalāshrī	Id.	

LAKṢHMAṆĂ RAO CHAWHAN

1. Vīṇā	Darbārī-Kānaḍā (gatā)	Tablā	H. M. V. N 5957
Id.	Mālkosh (gatā)	Id.	
2. Sitār	Pīlū	Id.	H. M. V. N 5960
Id.	Pūrvī	Id.	
3. Vīṇā	Vasantā (gatā)	Id.	H. M. V. N 6971
Id.	Déshā (gatā)	Id.	

MANOHAR BARVÉ

Mainly a vocalist. He started his brilliant musical career as a child.

Est surtout un chanteur, dont la brillante carrière musicale a commencé dès l'enfance.

1. Sitār	Kāfī (gatā)	Tablā	H. M. V. N 5934
Id.	Bhūpālī	Id.	

MOHAMMAD KHĀN

1. Vīṇā	Bhairavī (gatā)	Tablā	H. M. V. N 5993
Id.	Hamsā-Kankinī (gatā)	Id.	
2. Sitār	Bhairavī (gatā)	Id.	H. M. V. N 15902
Id.	Bihāg (gatā)	Id.	

MOHAMMAD SHARĪF

1. Vichitrā Vīṇā	Bhātiyārā	Tablā	H. M. V. N 14949
Id.	Jayājayantī	Id.	
2. Sitār	Puriyā-Dhanashrī	Id.	H. M. V. N 14972
Id.	Shuddhā-Sārangā	Id.	
3. Vichitrā Vīṇā	Toḍī	Id.	H. M. V. N 14792
Id.	Bhairavī	Id.	
4. Sitār	Multānī	Id.	H. M. V. N 14793
Id.	(Ṭhumrī)	Id.	

MOHI UDDĪN (Prof. S. G.)

A well-known player from Dacca.
Artiste réputé de Dacca.

1. Sitār	Gārā (gatā)	Tablā	H. M. V. N 5951
Id.	Bhairavī (gatā)	Id.	
2. Sitār	Bihāg (gatā)	Id.	H. M. V. N 5953
Id.	Déshā (gatā)	Id.	

NĀRĀYAṆĀ RAO AMBAḌÉ

1. Sitār	Bāgéshrī (gatā)	Tablā	H. M. V. N 5943
Id.	Bhīmpalāshrī (gatā)	Id.	

NAZIR KHĀN (Prof. of/de Jaora)

1. Sitār	Darbārī-Kānaḍā (gatā)	Tablā	H. M. V. N 5926
Id.	Aḍānā (gatā)	Id.	

2. Sitār	Yogiyā (gată)	Tablā	H. M. V. N 5928
Id.	Bhairavī (găta)	Id.	

PARITOSH SEAL

A well-known Bengali musician of Calcutta.

Musicien bengali réputé de Calcutta.

1. Violin/Violon	Pīlū (Tritālă)	Tablā	Columbia GE 7047
Id.	Bhairavī (Tritālă)	Id.	
2. Violin/Violon	Bhīmpalāshrī	Id.	Twin FT 4612
Id.	Sohanī	Id.	
3. Violin/Violon	Bihāg	Id.	H. M. V. N 17230
Id.	Durgā	Id.	

RĀDHIKĀ-MOHAN MITRA

Born in 1909. He became a pupil of Daviḍ Khān, and is considered one of the best players of Calcutta.

Élève de Daviḍ Khān. Né en 1909. Est considéré comme un des meilleurs exécutants de Calcutta.

1. Sarode	Kāfī	Tablā	Hindusthan H 1062
Id.	Toḍī	Id.	
2. Sarode	Gārā	Id.	Hindusthan H 1186
Id.	Kalingaḍā	Id.	

RAHIMAT KHĀN

A celebrated sitār player from Dharwar.

Célèbre joueur de sitār, de Dharwar.

1. Sitār	Mālkosh (gată)	Tablā	H. M. V. N 5963
Id.	Bhairavī (gată)	Id.	
2. Sitār	Yogiyā	Id.	H. M. V. N 5964
Id.	Lalită	Id.	
3. Jală-tarangă	Jhinjhoti	Id.	H. M. V. N 5966
Id.	Kalingaḍā	Id.	

4. Sitār	Jaunpurī	Tablā	H. M. V. N 5968
Id.	Parajă	Id.	

RĀMESHVARĂ PĀTHAK

A renowned musician of Darbhanga.

Musicien renommé de Darbhanga.

1. Sitār	Kāmodă	Tablā	Hindusthan H 268
Id.	Puriyā	Id.	
2. Sitār	Sohanī	Id.	Hindusthan H 800
Id.	Bihāg	Id.	

RAVĪNDRA SHANKAR

A younger brother of Uday Shankar. He was born about 1917, and travelled extensively abroad. Disciple of Allā-ud-dīn Khān, he is the most celebrated sitār player of the younger generation. He was recently appointed Director of Indian Music at All India Radio, Delhi.

Frère cadet d'Uday Shankar. Né aux environs de 1917, a fait de longs voyages à l'étranger. Disciple de Allā-ud-dīn Khān, est le plus célèbre joueur de sitār de la jeune génération. A été récemment nommé directeur de la musique indienne à la Radiodiffusion indlenne de Delhi.

1. Sitār	Hemantă	Tablā	H. M. V. N 16996
Id.	Marvā	Id.	
2. Sitār	Yamini-Bilāval (Tritālă-Vilampată)	Id.	H. M. V. N 20027
Id.	Parajă (Tritālă)	Id.	

SHAFIKULLĀ KHĀN

Now lives in Calcutta. Is the nephew of Karamat Ullā Khān the celebrated sarode player.

Vit actuellement à Calcutta. Neveu de Karamat Ullā Khān, le célèbre joueur de sarode.

1. Sitār	Sārangă	Tablā	Hindusthan H 57
Id.	Kāfī	Id.	

TIMIR BARAN

A pupil of Allā-ud-dīn Khān, he is one of the well-known players of Calcutta, though now mostly interested in modern orchestral music.

Élève d'Allā-ud-dīn Khān. Est l'un des artistes de Calcutta les plus connus, bien qu'il se soit surtout intéressé à la musique orchestrale moderne.

1. Sarode	Pahāḍī (ālāpă)	Solo	Hindusthan H 354
Id.	Bhairavī (ālāpă)	Id.	

VILAYET HUSSAIN KHĀN (of/de Gauripur)

Now lives in Bombay. Is the son of Enayat Khān. He is considered one of the best living sitār players. His technique is brilliant, the variety of his improvisation remarkable.

Vit actuellement à Bombay. Est le fils d'Enayat Khān. Est considéré comme le meilleur joueur de sitār contemporain. Sa technique est brillante et la variété de ses improvisations remarquable.

1. Sitār	Bhairavī (gată)	Tablā	Megaphone JNG 5274
Id. (by/par Enayet Khān)	Yogiyā	Id.	
2. Sitār	Bhūpālī	Id.	Megaphone JNG 5414
Surbahār	(Jhālā)	Id.	
3. Sitār	Bhairavī	Id.	Megaphone JNG 5574
4. Sitār	Kedārā	Id.	Megaphone JNG 5550
Id.	Yamană-Kalyāṇă	Id.	
5. Sitār	(Enayetī-gată) (pt-1)	Id.	Megaphone JNG 5939
Id.	Id. (pt-2)	Id.	
6. Sitār	Dhună (ālāpă)	Id.	Megaphone JNG 5980
Id.	Dhună (gată)	Id.	
7. Sitār	Gujarī-Toḍī (jaladă, Tritālă)	Id.	Columbia GE 3344
Id.	Lalită (astāī)	Id.	
8. Sitār	Madhuvanti (astāī)	Id.	Columbia GE 3346
Id.	Madhuvanti (jaladă)	Id.	
9. Sitār	Chandrakauns (astāī)	Id.	Columbia GE 3355
Id.	Chandrakauns (jaladă)	Id.	
10. Sitār	Puriyā-Dhanashrī (astāī)	Id.	Columbia GE 3360
Id.	Puriyā-Dhanashrī (jaladă)	Id.	

11. Sitār	Shuddhă-Sārangă (astāī-gată)	Tablā	Columbia GE 3439
Id.	Shuddhă-Sārangă (jaladă-gată)	Id.	
12. Sitār	Bhairavă (jaladă-gată)	Id.	Columbia GE 3510
Id.	Gujarī-Todī (astāī-gată)	Id.	

WALI ULLĀ KHĀN

Now about 45 years of age. Hails from Dacca in East Bengal and is a very gifted musician. He is the son of the great sàrode player Kokho Khān. He often plays on Dacca Radio.

Agé d'environ quarante-cinq ans, originaire de Dacca, dans le Bengale oriental. Est un musicien très doué. Fils du grand joueur de sarode, Kokho Khān. Se fait souvent entendre à la Radiodiffusion de Dacca.

1. Sitār	Pīlū	Tablā	Hindusthan H 170
Id.	Māṇḍă-Khamājă	Id.	

WIND INSTRUMENTS

INSTRUMENTS A VENT

ALI HOSSAIN

Originally from Benares, he settled in Calcutta.

Originaire de Bénarès. Vit à Calcutta.

1. Shahnāī	Bhairavī	Duggi	Senola QS 346
Id.	Yogiyā	Id.	
2. Shahnāī	Puriyā-Dhanashrī	Id.	Twin FT 15462
Id.	Mishră-Kalingaḍā	Id.	
3. Shahnāī	Jaunpurī	Id.	Hindusthan H 1306
Id.	Kajarī	Id.	

4. Shahnāī	Bāgeshrī	Duggi	Hindusthan H 1347
Id.	(Dādarā)	Id.	

BĀBU RAO DEVĀLANKĀR

From the Maharashtra country. His playing is delicate and sensitive.
Originaire du pays de Maharashtra. A un jeu délicat et sensible.

1. Shahnāī	Aḍanā (gată)	Duggi	Twin FT 5040
Id.	Durgā (gată)	Id.	
2. Shahnāī	Bāgeshrī	Id.	Twin FT 5065
Id.	Mālkosh	Id.	
3. Shahnāī	Bhīmpalāshrī (gată)	Id.	Twin FT 5080
Id.	Darbārī-Kānaḍā (gată)	Id.	
4. Shahnāī	Jaunpurī	Id.	Twin FT 6024
Id.	Nāyaki-Kānaḍā	Id.	

BISMILLĀH

The best living shahnāī player. From Benares.
Originaire de Bénarès. Le meilleur joueur de shahnāī actuel.

1. Shahnāī	(Dādarā)	Duggi	H. M. V. N 14543
2. Shahnāī	(Ṭhumrī)	Id.	H. M. V. N 14560
3. Shahnāī	(Dādarā)	Id.	H. M. V. N 14563
Id.	Bhairavī (Dādarā)	Id.	
4. Shahnāī	Toḍī (Tritālă)	Id.	H. M. V. N 14564
Id.	Mālkosh (Tritālă)	Id.	
5. Shahnāī	Chaitī	Id.	H. M. V. N 24595
6. Shahnāī	Bihāg	Id.	Hindusthan H 5004
Id.	Bhairavī	Id.	
7. Shahnāī	Durgā	Id.	Hindusthan H 5015
Id.	Toḍī	Id.	

8. Shahnāī	Bāgeshrī	Duggi	Hindusthan H 5064
Id.	Jaunpuri	Id.	

DINKARĂ RAO AMEMBAL (*alias* D. Amel)

Comes from South-Kānaḍā. He is the programme director of All India Radio, Bombay.

Originaire du Kānaḍā du Sud. Directeur des programmes de la Radiodiffusion indienne de Bombay.

1. Vansarī	Darbārī-Kānaḍā (Tritālă)	Tablā	H. M. V. N 5994
Id.	Tilangă (Ṭhumrī, Tritālă)	Id.	
2. Vansarī	Mishră-Pīlū (Ṭhumrī)	Id.	H. M. V. N 15903
Id.	Hindolă-Bahār (Tritālă)	Id.	

IMDĀD ALI (of/de Benares)

1. Shahnāī	Multānī	Duggi	Hindusthan H 1165
Id.	Bhairavī	Id.	

MAHABOOB ALI

A good performer from Benares.

Originaire de Bénarès. Bon exécutant.

1. Shahnāī	Bihāg	Duggi	Hindusthan H 1098
Id.	Hansă-Kankanī	Id.	

MUNNA KHĀN

Was court musician of Nagod State.

A été musicien de la cour dans l'État de Nagod.

1. Shahnāī	Sārangă (Tritālă)	Duggi	Megaphone JNG 117
Id.	Pīlū (Dādarā)	Id.	
2. Shahnāī	Yogiyā	Id.	Megaphone JNG 133
Id.	Bhairavī	Id.	
3. Shahnāī	Āsāvarī	Id.	Megaphone JNG 170
Id.	Sindhu-Ṣhaṭ	Id.	

4. Shahnāī	Bhairavī	Duggi	Megaphone JNG 243
Id.	Bihāg	Id.	
5. Shahnāī	Puravī	Id.	Megaphone JNG 359
Id.	(Tellānā)	Id.	
6. Shahnāī	Puravī	Id.	Megaphone JNG 389
Id.	Pīlū (Tellānā)	Id.	
7. Shahnāī	Kedārā (gatā)	Id.	Megaphone JNG 1076
Id.	Behasī (gatā)	Id.	
8. Shahnāī	Puriyā	Id.	Megaphone JNG 5824
Id.	Gaurī	Id.	

NAZIR HUSSAIN (of/de Benares)

A very good Shahnāī player.
Très bon joueur de shahnāī.

1. Shahnāī	Pīlū	Duggi	Hindusthan H 127
Id.	Bhairavī	Id.	
2. Shahnāī	Multānī	Id.	Hindusthan H 202
Id.	Puravī	Id.	
3. Shahnāī	Mālkosh	Id.	Hindusthan H 298
Id.	Puravī	Id.	
4. Shahnāī	Bhairavā	Id.	Hindusthan H 744
Id.	(Gazal)	Id.	
5. Shahnāī	Prabhātī	Id.	Hindusthan H 837
Id.	Bhairavī	Id.	
6. Shahnāī	Bhairavī (Gazal)	Id.	Hindusthan H 935
Id.	Toḍī	Id.	
7. Shahnāī	Vasantā	Id.	Hindusthan
Id.	Holī	Id.	N 1255.
8. Shahnāī	Bihāg	Id.	Hindusthan H 1265
Id.	(Dādarā)	Id.	
9. Shahnāī	Bhīmpalāshrī	Dholā (by/par Paban Biswas)	Senola QS 240
Id.	Tilangā	Id.	

SÃÑVALÃ RÃMÃ-JĪ

1. Vansarī	Tilak-Kāmodă	Tablā	H. M. V. N 5932
Id.	Kāfī	Id.	
2. Vansarī	Sājă	Id.	H. M. V. N 5937
3. Vansarī	Mishră-Maṇḍă	Id.	Twin FT 5352
Id.	Bhairavī	Id.	

SARDAR KHĀN (of/de Peshawar)

1. Shahnāī	Āsāvarī	Duggi	Senola QS 101
Id.	Pahaḍī	Id.	

SHANKARĂ RAO GAIKWAḌ

A well-known shahnāī player, of great delicacy and style.

Joueur de shahnāī réputé. Son jeu a de la délicatesse et du style.

1. Shahnāī	Durgā (gată)	Duggi	H. M. V. N 5911
Id.	Kāfī (gată)	Id.	
2. Shahnāī	Jaunpuri	Id.	H. M. V. N 5913
Id.	Déshă	Id.	
3. Shahnāī	Garuḍă-Dhvani (gată)	Tablā, Harmonium	H. M. V. N 5923
Id.	(gată)	Id.	
4. Shahnāī	Mālkosh (gată)	Id.	H. M. V. N 5925
Id.	Yogiyā (gată)	Id.	
5. Shahnāī	Durgā (gată)	Id.	H. M. V. N 5929
Id.	Kambhāvatī (gată)	Duggi	
6. Shahnāī	Tilak-Kāmodā (gată)	Id.	H. M. V. N 5931
Id.	Mālăgunjī (gată)	Id.	
7. Shahnāī	(Tarjā) (Rādhā-Shyāmă)	Id.	H. M. V. HT 7 12 in./30 cm
Id.	(Tarjā) (Jāké-Mathurā)	Id.	

8. Shahnāī	Darbārī-Kānaḍā	Duggi	H. M. V. HT 17 12 in./30 cm
Id.	Bihāg	Id.	
9. Shahnāī	Dhānī (gată)	Id.	H. M. V. HT 31 12 in./30 cm
Id.	Bāgéshrī	Id.	
10. Shahnāī		Id.	H. M. V. HT 34 12 in./30 cm
11. Shahnāī	Kāfī (jilā)	Id.	H. M. V. HT 37 12 in./30 cm
Id.	Khamājă	Id.	
12. Shahnāī	Aḍānā	Id.	Twin FT 5261
Id.	Miyāñ-kī-Malhār	Id.	

SITĀRĀMĂ BHIMRAO JADHAV (of/de Solapur)

A good player of the sundarī, a small instrument of the oboe family, smaller than the shahnāī.

Bon joueur de sundarī, petit instrument de la famille des hautbois et plus petit que le shahnāī.

1. Sundarī	Bihāg	Duggi	Columbia GE 3612
Id.	Mālkosh	Id.	

DRUMS AND PERCUSSION

INSTRUMENTS A PERCUSSION

AHMADJĀNĀ THIRAKHAVĀ (of/de Rāmpur)

Started his career in the theatrical group organized by Bālā Gandharvā. He was later appointed musician to the court of Rāmpur. He has a brilliant technique in what is known as the "Delhi baz" or Delhi style of drumming, and is an excellent accompanist as well as soloist.

Commença sa carrière dans le groupe théâtral organisé par Bālā Gandharvā. Fut nommé plus tard musicien de la cour de Rāmpur. Possède une brillante technique dans ce qu'on appelle le « Delhi Bāz », ou style de batterie de Delhi. Excellent dans l'accompagnement aussi bien que comme soliste.

1. Tablā	Tritālā (Péshkar)	Sārangī	H. M. V. N 5996
Id.	Tritālā (Delhi baz)	Id.	
2. Tablā	Tritālā (Delhi baz)	Id.	H. M. V. N 15906
Id.	Tritālā (Pūrabā-tukaḍā)	Id.	

ALLĀ RAKHĀ

One of the well-known tablā players from Northern India. He is a co-disciple of Thirakhavā, though younger. Now lives in Bombay.

Un des joueurs de tablā de l'Inde septentrionale les plus connus. Condisciple de Thirakhavā, mais plus jeune que lui. Vit actuellement à Bombay.

1. Tablā	Panjābi-Dhamār	Sārangī	Columbia GE 3456
Id.	Jhaptālā	Id.	

AMBĀDĀS INDURKAR

1. Mridangā	Dhamār	Harmonium	Columbia GE 8122

AMIR HUSSAIN

1. Tablā	Tritālā-Relā	Sārangī	Columbia GE 3639
Id.	Tritālā	Id.	

GOVINDĀ RAO (Mridangāchārya, of/de Barhampur)

A very celebrated player of the large drum (pakhavājā). He travelled extensively with Vishnu Digambar Paluskar. Previously State musician at Indore, he is now a teacher in Ahmedabad. Pupil of Sakhārāmjī Buvā Agalé, he belongs to

the school of the famous Pansé of Indore who learnt drumming as a child from a wandering yogi and whose technique always kept his audience spell-bound.

Très célèbre joueur de pakhavājă (grand tambour). A beaucoup voyagé avec Vishnu Digambar Paluskar. Précédemment musicien de l'État d'Indore, est actuellement professeur à Ahmedabad. Élève de Sakhārāmjī Buvā Agalé, appartient à l'école du fameux Pansé, d'Indore, qui dans son enfance apprit le tambour d'un yogi errant et dont la technique tint toujours les auditeurs sous le charme.

1. Pakhavājă	Dhamār	Sārangī	H. M. V. N 5992
Id.	Jhāmpătālă	Id.	
2. Pakhavājă	Chautālă	Id.	H. M. V. N 15901

KHAPRU-JĪ PRAVARTAKAR (Layă Brahmă-Bhāskar)

1. Tablā	Dhamār in 13 time-units/en 13 temps (mātrās)	Sārangī	Twin FT 15262
Id.	Savar in 15 time-units/en 15 temps (mātrās)	Id.	
2. Tablā	Tritālă Darjā in 8 time-units/en 8 temps	Id.	Twin FT 15741
Id.	Tritālă (Aukoyāḍă)	Id.	
3. Tablā	Tritālă in 9,10 and 11 time-units/ en 9, 10 et 11 temps	Id.	H. M. V. N 5948
Id.	Tritālă in 13, 14 and 15 time-units/ en 13, 14 et 15 temps	Id.	

PABAN BISWAS

A remarkable dholă-player from Dacca in East Bengal.

Remarquable joueur de dholă de Dacca, dans le Bengale oriental.

1. Dholă	(Bhatiyālī)	Shahnāī	Senola QS 35
Id.	(Madhukānă)	Id.	
2. Dholă	(Bhīmpalāshrī)	Shahnāī by/par Nazir Hussain	Senola QS 240
Id.	(Tilangă)	Id.	

CHAPTER II
VOCAL MUSIC
(NORTHERN INDIA)

CHAPITRE II
MUSIQUE VOCALE
(INDE SEPTENTRIONALE)

ABDUL KARĪM KHĀN

Died in 1946. One of the foremost classical singers of his time. His voice was exquisitely beautiful. He made a very large number of recordings of classical rāgăs (modes) which are among the very best records produced.

Mort en 1946. Un des premiers chanteurs classiques de son temps, avec une voix d'une exquise beauté. Enregistra un grand nombre de modes (rāgăs) classiques, qui comptent parmi les meilleurs disques édités.

	Title, language, author Titre, idiome, auteur	Rāgă (mode) and style Rāgă (mode) et style	Accompaniment Accompagnement	
1.	Rāmă, Nagarīyā mén̄ kai-sé jaiyo *(Hindi)*	Mishră-Janglā (Tritālă)	Tablā Tānpūrā Sārangī	Columbia BEX 251 12 in./30 cm.
	Piyā mīlană kī āshă *(Hindi)*	Yogiyā "	Id.	
2.	Ājă Sohāgă *(Hindi)*	Shankară	Id.	Columbia BEX 252 12 in./30 cm.
	Sajană tumă kāhéko *(Hindi)*	Tilangă (Ṭhumrī, Tritālă)	Id.	
3.	Inthaneră Chinnā *(Kanarese)*	Săvéri	Id.	Columbia BEX 253 12 in./30 cm.
	Rāmani samānă Inévéru *(Kanarese)*	Karahară-priyā	Id.	
4.	Ugīchă kā kāntā jānjilān̄ *(Marathi)*	Ānandă-Bhairavī	Id.	Columbia BEX 254 12 in./30 cm.
	Nachă Sundarī karūn̄ ko-pā *(Marathi)*	Sindhă-Kāfī	Id.	
5.	Prémă sévā sharaṇă *(Marathi)*	Bhīmpalăshrī	Id.	Columbia Bex 255 12 in./30 cm.
	Chandrikā hi jaṇū bairé *(Marathi)*	Dévă-Gandhāră	Id.	

6. Prémă bhāvéñ jīvă jagiyāñ *(Marathi)*	Jaunpurī	Tablā Tānpūrā Sārangī	Columbia BEX 256 12 in./30 cm.
Hé dātā yā sharaṇāgatā *(Marathi)*	Nārī-Bahār	Id.	
7. Pīră na jānī dékhī *(Hindi)*	Mălkosh	Id.	Columbia BEX 257 12 in./30 cm.
Dim dară dinā [mnemotechnic rhythm-syllables/syllabes rythmiques mnémotechniques (bols)]	Gujarī-Toḍī (Tarāṇā)	Id.	
8. Piyā binā nāhīñ āvatā chainā *(Hindi)*	Jhinjhoti (Ṭhumrī-Aḍatālā)	Id.	Columbia BEX 258 12 in./30 cm.
Phagavā brijā dékhanā ko chalori *(Hindi)*	Vasantā (Khyāl, Tritālā)	Id.	
9. Abā mainé manā dékhérī *(Hindi)*	Vasantā (Khyāl, Ekătālā)	Id.	Columbia BEX 259 12 in./30 cm.
Jamunā ké tīrā Kānhā *(Hindi)*	Bhairavī (Ṭhumrī, Aḍatālā)	Id.	
10. Maundară bāju ré *(Hindi)*	Shuddhā-Kalyāṇā	Id.	Columbia BEX 260 12 inc/30.m.
Sochā samajhā nādānā *(Hindi)*	Shuddhā-Pīlū	Id.	
11. Bāvarī damā dé gayo *(Hindi)* (A song of the Spring Festival/Chant de la fête printanière)	Mishrā-Kāfī (Hori)	Id.	Columbia BEX 261
Jādu Bharelī kauna	Gārā (Ṭhumrī)	Id.	
12. Gopālā mori karuṇā *(Marathi)*	Sarāparādā	Id.	Columbia BEX 262 12 in./30 cm.
Pyārā nazarā nahīñ *(Hindi)*	Bilāvalā	Id.	
13. Atanā Rāmā pāyīñ *(Marathi)*	Mālkosh	Id.	Columbia BEX 263 12 in./30 cm.
Tārī Tārī ré Rāmā *(Marathi)*	Khamājā	Id.	
14. Béguṇā guṇā gā *(Hindi)*	Gujarī-Toḍī	Id.	Columbia BEX 264 12 in./30 cm.
Jhanakā jhanakā vā moré *(Hindi)*	Darbārī-Kānaḍā	Id.	

15. Banalā rangīlā māī *(Hindi)*	Abhogī-Kānaḍā	Tablā Tānpūrā Sarangi	Columbia BES 265 12 in./30 cm.
Bandhană vā bāndho ré *(Hindi)*	Aḍānā	Id.	
16. Atahī prachhunḍană *(Hindi)*	Gaurī	Id.	Columbia BEX 266 12 in./30 cm.
Diră diră diră ta nomă *(Hindi)*	Māravā (Tarāṇā)	Id.	
17. Ghană Ghană Gharī *(Hindi)*	Patădipă	Id.	Columbia BEX 267 12 in./30 cm.
Bhavadā banadā jobană *(Hindi)*	Lalită	Id.	

AKHTĀRĪBĀĪ

A very well-known Ṭhumrī-singer from Fyzabad. She was a pupil of Ramazan Khān.

Chanteuse de ṭhumrī réputée. Originaire de Fyzabad. Élève de Ramazan Khān.

1. Kaisī bāñsiyā bajāī *(Hindi)*	Pīlū (Ṭhumrī)	Tablā Tānpūrā Harmonium	Megaphone JNG 609
Maiñ téré sangă nā *(Hindi)*	Patămanjarī	Id.	
2. Chhārahī kālī ghatā jiyarā *(Hindi)*	(Dādarā)	Id.	Megaphone JNG 745
Adāé nāză ko jālimă *(Urdu)*	(Kavvālī)	Id.	
3. Ehasānă térā hogā mujhă pară *(Urdu)*	(Dādarā)	Id.	Megaphone JNG 762
Bahāră āī khilé gulă *(Hindi)*	Id.	Id.	
4. Mată karo prītă kiyé hamă pachhatānă *(Hindi)*	(Ṭhumri)	Id.	Megaphone JNG 764
Sayyādă né kaphasă méñ karané na do *(Urdu)*	(Gazal)	Id.	
5. Kyā dardă kī koi davā jāné *(Hindi)*	(Gazal)	Id.	Megaphone JNG 796
Muphată hué badanāmă sarvariyā *(Urdu)*	(Dādarā)	Id.	

6. Kaisi yahă dhūmă machāī ré *(Hindi)*	(Hori)	Tablā Tānpūrā Harmonium	Megaphone JNG 804
(A song of the Spring Festival/Chant de la fête printanière)			
Késariyā aganiyā rangă ḍārī *(Hindi)*	Id.	Id.	
7. Piyā milană hamă jāībă ho *(Hindi)*	Chaiti-Pīlū	Id.	Megaphone JNG 820
Sévană nidiyā jagāyă ho ramā *(Hindi)*	(Ṭhumri)	Id.	
8. Paravāhă nahīñ agară dilă sadā nahīñ *(Hindi)*	(Gazal)	Id.	Megaphone JNG 821
Yahă kahanā usă sé é kā-sidă *(Hindi)*	Id.	Id.	
9. Hamă ko nazară sé apané girāyé *(Hindi)*	(Gazal)	Id.	Megaphone JNG 844
Vahă ā rahé haīñ jo bīmā-ră kī *(Hindi)*	Id.	Id.	
10. Morī bārī sī umariă *(Hindi)*	(Ṭhumrī)	Id.	Megaphone JNG 861
Virahă ké mārī raină na *(Hindi)*	Id.	Id.	
11. Sudhă aié ré bālamă *(Hindi)*	(Dādarā)	Id.	Megaphone JNG 951
Sayāñ dagā déké na *(Hindi)*	Id.	Id.	
12. Bujhī huī shamā kā *(Hindi)*	(Gazal)	Id.	Megaphone JNG 965
Sachă sachă batānā *(Hindi)*	Id.	Id.	
13. Daradiyā nā jāné mahā-rājă *(Hindi)*	(Dādarā)	Id.	Megaphone JNG 974
Phulo ko juhlāné āī *(Hindi)*	(gītă)	Id.	
14. Lé gayā joshé junū *(Urdu)*	(Gazal)	Id.	Megaphone JNG 987
Mazé vétabiyoñ ké ā rahé haiñ *(Urdu)*	Id.	Id.	
15. Banavārī ho hamară ké *(Hindi)*	(Ṭhumrī)	Id.	Megaphone JNG 1020
Joshă girayāñ aură *(Hindi)*	(Gazal)	Id.	

16. Chainā kisā dinā mujhé *(Urdu)*	(Gazal)	Tablā Tānpūrā Harmonium	Megaphone JNG 1026
by/par Shaukat Thanvi Jānā bhī nazarā butā *(Urdu)*	Id.	Id.	
17. Wafāoñ ké badalé *(Urdu)*	(Gazal)	Id.	Megaphone JNG 1042
Divānā banānā hai to *(Urdu)*	Id.	Id.	
18. Jafāé jamānā sé ranjurā hoharā *(Urdu)*	(Gazal)	Id.	Megaphone JNG 1094
Usé kisā tarahā sé sakunā ho *(Urdu)*	Id.	Id.	
19. Jabā sé Shyāmā sidharé *(Hindi)*	(Ṭhumrī)	Id.	Megaphone JNG 1134
Abaké sāvanā *(Hindi)*	Id.	Id.	
20. Hamā pachhatāné sajanavā *(Hindi)*	(Ṭhumrī)	Id.	Megaphone JNG 1160
Chāhé kachchu hoyā *(Hindi)*	Id.	Id.	
21. Maiñ hué zindagi sé bézār *(Urdu)*	(Gazal)	Id.	Megaphone JNG 1207
Khāsā etanā méré *(Urdu)*	Id.	Id.	
22. Wafā tāhi na sahi *(Urdu)* by/par Shaukat Thanvi	(Gazal)	Id.	Megaphone JNG 1215
Sijā dokā goyaganā *(Urdu)*	Id.	Id.	
23. Tuhi bharo sā *(Urdu)*	(Gazal)	Id.	Megaphone JNG 1269
Na kamā é ishaqā *(Urdu)*	(Nātā)	Id.	
24. Yahā marana sājagārā āyé *(Urdu)* by/par Shaukat Thanvi	(Gazal)	Id.	Megaphone JNG 10019
Na vahā rukhasé sāgarā *(Urdu)*	Id.	Id.	
25. Kahāñ gavāī sari rainā *(Hindi)*	(Dādarā)	Id.	Megaphone JNG 10021
Daradiyā na jānī *(Hindi)*	Id.	Id.	
26. Kabā lagā huī hai *(Urdu)*	(Nātā)	Id.	Megaphone JNG 10028
Mujhé jāno dilā méñ *(Urdu)*	Id.	Id.	
27. Vahā āsu jo hasā isāké *(Urdu)*	(Nātā)	Id.	Megaphone JNG 10031
Goḍā laganā gayé *(Urdu)*	Id.	Id.	

ALLĀH RAKHĪ

She is a well-known singer from Sindh.

Chanteuse réputée originaire du Sind.

1. Ballé tūñ samajhāvan āinā (*Sindhi*)	Khārā-Kānaḍā	Tablā Tānpūrā	H. M. V. N 4017
Rānjhā rānjhā kardiné méñ āpé ranjhā (*Sindhi*)	Id.	Id.	
2. Dilā dastā chadā (*Sindhi*)	Sindhī-Jogā	Id.	H. M. V. N 4040
Piryanā pānī indhanā (*Sindhi*)	Bhairavī	Id.	
3. Hinā shasharā jī shorā kānā (*Sindhi*)	Bhimā	Id.	H. M. V. N 6121
Payārā prémā payāyo (*Sindhi*)	(Ashā)	Id.	
4. Ho jamālī (*Sindhi*)	(Jamālī)	Id.	H. M. V. N 6135

AMĪR KHĀN (Sangītā Ratnā)

A celebrated singer who lived mainly in Bengal.

Chanteur célèbre. A vécu surtout au Bengale.

1. Dholā to jalam (*Hindi*)	Multānī	Tablā Tānpūrā Harmonium	Columbia VE 1009
Bhajā manā nita Harā ko nāmā (*Hindi*)	Hamsā (Dhunā)	Id.	

ANVAR BĀĪ

1. Bālamā chhéré matā jāo (*Hindi*)	(Dādarā)	Tablā Tānpūrā Sārangī	Columbia GE 5036

ĀTĀ HUSSAIN

A relative and pupil of Faiyaz Khān, and now quite well known.

Parent de Faiyaz Khān et son élève, aujourd'hui très connu.

1. Unā sangā lagī morī ankhiyāñ (*Hindi*)	Rāmakali (Khyal)	Tablā Tānpūrā Sārangī	Hindusthan H 671
Karā suñ lé jāūñ gharavā (*Hindi*)	Bahār (Khyāl)	Id.	

AZAMBĀĪ

1. Lată uljhi suljā *(Urdu)*	Bihāgdā	Tablā Tānpūrā Sārangī	Columbia SB 2362
Piyā āyé nā *(Hindi)*	Maṇḍă (Ṭhumrī)	Id.	

BAḌĪ MOTIBĀĪ (of/de Benares)

Now very old, she once was among the most popular artists in India.

Actuellement très âgée, fut autrefois l'une des artistes les plus populaires de l'Inde.

1. Kānhā bīkhă bhari *(Hindi)*	Pūrvī	Tablā Tānpūrā Sārangī	H. M. V. N. 16671
Pānī bharé rī kaună *(Hindi)*	(Dādarā)	Id.	

BĀLĂ GANDHARVĂ

Born about 1894, in Mahārashtră. He studied with Bhaskară Rao Gokhalé and Abdul Karīm Khān. From childhood he had a great success as singer and actor. His voice is lovely and his singing delicate. His earlier records are preferred.

Né aux environs de 1894. Originaire de Mahārashtră. Travailla avec Bhaskară Rao Gokhalé et Abdul Karīm Khān. Dès l'enfance, connut un grand succès comme chanteur et comme acteur. Sa voix est ravissante et son chant délicat. Ses premiers disques sont les plus appréciés.

1. Tumă bină mérī kaună khabară lé *(Hindi)* by/par Mirābāī	Pīlū (Bhajană)	Tablā Tānpūrā Sārangī	Columbia VE 5009
Prabhu téri mahimā	Bāgeshrī (Bhajană)	Id.	
2. Gamaté sadā majalā *(Marathi)*	Bhīmpalāshrī	Id.	Columbia VE 5019
Majalā ghaḍāvī dévā *(Marathi)*	Jangalā	Id.	

BALLAVĂ DAS

1. Darshană binā nainā tarasé *(Hindi)*	Bihāg	Tablā Tānpūrā Sārangī	Columbia GE 3219
Basé ură sahajānandă *(Hindi)*	Durgā	Id.	

BARKAT ALĪ KHĀN

One of the most famous singers of his time. He was the teacher of Ashāk Ali Khān.

Un des chanteurs les plus fameux de son temps. Fut le maître d'Ashāk Ali Khān.

1. Ekă sitamā aur lākhoñ adāyén ur ri jawānī hai zamané *(Urdu)*	(Gazal)	Orch.	Columbia GE 5185
Bāgo méñ pāré jhulé *(Hindi)*	Id.	Id.	

BASAVĀ RĀJĀ RĀJĀGURU

1. Kanganāvā morā *(Hindi)*	Kedārā (Tritālā)	Tablā Tānpūrā Sārangī	H. M. V. N 26813
Jobanā ré lalaiyā *(Hindi)*	Bhairabī-Bahār	Id.	
2. Anāhatā ādā nādā *(Hindi)*	Shankarā	Id.	H. M. V. N 26450
Manā méñ raho *(Hindi)*	Māru-Bihāg	Id.	
3. Bairanā ghasā na *(Hindi)*	Déshī	Id.	H. M. V. N 26569
Savanā kī *(Hindi)*	Shyāmā-Kalyāṇā	Id.	

BHIMSEN JOSHI

A young musician from Mahārashtra. He belongs to the school of Abdul Karīm Khān.

Jeune musicien de Mahārashtra. Appartient à l'école d'Abdul Karīm Khān.

1. Sāhabā jamālā tūñ to *(Hindi)*	Multānī	Tablā Tānpūrā Sārangī	Columbia GE 3454
Nāhīñ paratā maiñkā chainā *(Hindi)*	Bhairavī	Id.	
2. Kalā nā paré morī *(Hindi)*	Pūriyā	Id.	Columbia GE 3509
Kānānā sunāiré bātā *(Hindi)*	Sūhā-Kānaḍā	Id.	

BĪNĀPĀNI MUKHERJEE

Born in Calcutta. She studied music with her grandfather, a noted Esrāj player. Now lives in Bombay.

Née à Calcutta. Étudia la musique avec son grand-père, joueur d'esrāj renommé. Vit actuellement à Bombay.

1. O Gokulā ké ujiyāré *(Hindi)*	(Bhajanā)	Tablā Tānpūrā Harmonium	Columbia GE 2839
Ekā jogana āyiré *(Hindi)*	Id.	Id.	

2. Duniyāñ sankată nāgarī *(Hindi)*		Tablā Tānpūrā Harmonium	Hindusthan H 1005
Prémă kă guṇă gāo *(Hindi)*		Id.	
3. Shyāmă nahiñ āyé *(Hindi)*	Jaunpurī (Khyāl)	Id.	Megaphone JNG 1022
Rāmă nāmă sé bolo *(Hindi)*	(Bhajană)	Id.	
4. Bālamă ājā shudhālé moră *(Hindi)*		Id.	Megaphone JNG 1262
Mayă kuchhă nā bolūñ ré *(Hindi)*		Id.	
5. Madhupură nagarī *(Bengali)*	(Kīrtană)	Id.	H. M. V. N 27530

CHHOTÉ RĀM DAS (of/de Punjab)

One of the important disciples of Parusudda Missir, he belongs to the Haridāsă Svāmī tradition (gharānā).

Un des plus grands disciples de Parusudda Missir. Appartient à la tradition (gharānā) Haridāsă Svāmī.

1. Abă to baḍi déră bhāī *(Hindi)*	Bhīmpalāshrī	Tablā Tānpūrā Harmonium	Broadcast B 2183
Tandé karanvā *(Hindi)*	Tappā	Id.	

CHINMOY LĀHIRI (of/de Calcutta)

Studied in the Marris College of Music at Lucknow. A young musician of standing, now living in Calcutta.

Jeune musicien de talent qui a étudié au collège de musique Marris de Lucknow et vit actuellement à Calcutta.

1. Duyāré élo ké *(Bengali)*		Tablā Tānpūrā Sārangī	H. M. V. N 27651
Nā māné mānā *(Bengali)*		Id.	
2. Kéna bala nibhé jāyă *(Bengali)*	Brindāvani-Sārangă	Id.	H. M. V. N 27703
Āsi bolé kéna élo nā *(Bengali)*		Id.	

DATTATRÉYĂ V. DIKṢHITĂ

1. Haradamă maulā té *(Hindi)*	Āsāvarī (Tappa)	Tablā Tānpūrā	Columbia GE 3637
Ho miyā jānévālé *(Hindi)*	Kāfī (Tappā)	Id.	

2. Kaisī ré kāḍu méndijā *(Hindi)*	Khamājā (Tappā)	Tablā Tānpūrā	Columbia GE 3646
Dilă bahāră ākhé *(Hindi)*	Bhairavī (Tappā)	Id.	

DATTATRÉYĂ V. PALUSKAR (Paṇḍit)

The son of the celebrated musician and musicologist, Paṇḍit Vishṇu Digambar Paluskar. He is greatly appreciated as a singer of classical music.

Fils du célèbre musicien et musicologue Paṇḍit Vishṇu Digambar Paluskar. Très apprécié comme chanteur de musique classique.

1. Kaisé nikhasi chāndanī *(Hindi)*	Bahār	Tablā Tānpūrā Sārangī	Columbia GE 3405
Koyaliyā bolé *(Hindi)*	Tilak-Kāmodă	Id.	
2. Jāké kānā ré *(Hindi)*	Kedārā	Id.	Columbia GE 3458
Nīké ghungarīyā *(Hindi)*	Vilāsākhānī-Toḍī	Id.	
3. Jabă jānaki nāthă *(Hindi)*	(Bhajană)	Id.	Columbia GE 3507
Raghupati rāghavă rājā Rāmă *(Hindi)*	Id.	Id.	
4. Bunarā byāhană āyéré *(Hindi)*	Gauḍ-Malhār	Id.	Columbia GE 3813
Huñ to bārā bārā *(Hindi)*	Rāmăkalī	Id.	
5. Mārūñ kavană kājă *(Hindi)*	Māravā	Id.	Columbia GE 3868
Chalo mană Gangā Jamunā tīră *(Hindi)* by/par Mīrābāī	(Bhajană)	Id.	
6. Piyā nahīñ āyé *(Hindi)*	Hansă-Kinkini	Id.	Columbia GE 3943
Lachhumană dhiré chalo *(Hindi)*	(Bhajană)	Id.	
7. Ajāhū nahīñ āyé *(Hindi)*	Nandă (Jhamptālă)	Id.	H. M. V. N 35164
Karană pichkārī *(Hindi)*	Hindolă (Tritālă)	Id.	
8. Āī samadhină morā *(Hindi)*	Miyān-Malhār	Id.	H. M. V. N 35289
Badhaiyā lāo lāo ré *(Hindi)*	Āsāvarī	Id.	
9. Chamakăti yā vāyā *(Hindi)* by/par Sukhlă Kavi		Id.	H. M. V. N 25026
Sati charită nīti *(Hindi)* by/par Sukhlă Kavi		Id.	

DILIP CHANDRĂ VÉDI

Hails from Punjab. A disciple of Bhaskară Buvā Gokhalé, his style is neat and correct. He is a musicologist as well as a performer.

Originaire du Pendjab. Disciple de Bhaskară Buvā Gokhalé. Son style est net et correct. C'est un musicologue autant qu'un exécutant.

1. Piyā nahīn āyé *(Hindi)*	Déshă	Tablā Tānpūrā Harmonium	Hindusthan H 369
Jo hakīn katoñ kī bahără thī *(Punjabi)*	(Gazal)	Id.	
2. Rangă rangă phūlă khilată *(Hindi)*	Bahār (Ekătālă)	Id.	Hindusthan H 404
Jobană jātă rī sajanī *(Hindi)*	Védi-kā-Lalită	Id.	
3. Govardhană Giridhāri *(Hindi)*	(Bhajană)	Id.	Hindusthan H 470
Ekă bără chhavă dikhājā *(Hindi)*	(Bhajană)	Id.	

DIPĀLĪ NĀG TĀLUKDĀR (Kumārī)

A well-known singer of Calcutta. She often sings on Calcutta Radio.

Chanteuse réputée de Calcutta, qui se fait souvent entendre à la Radiodiffusion de Calcutta.

1. Chudiyāñ bără bără kără *(Hindi)*	Bihāg (Khyāl, Tritālă)	Tablā Tānpūrā	H. M. V. N 17198
Jānă sujānă *(Hindi)*	Bāgéshrī (Tritālă)	Id.	
2. Kā karūñ nā māné *(Hindi)*	Kalingaḍā	Id.	H. M. V. N 17498
Sumirană kară bhajă *(Hindi)*	Bilāvală	Id.	
3. Chhană chhananană bichhuvā bājé *(Hindi)*	Jaunpūrī	Id.	H. M. V. N 27215
Yahī ganimată jānā hamāné *(Hindi)*	Sūhā-Kānaḍā	Id.	

FAIYAZ KHĀN (of/de Baroda)

Now elderly, is considered one of the great masters of Indian music today. He is mainly a singer of Khyāls but also sings Dhrupad. Grandson of the famous Gulām Abbās, nephew of Nathan Khān, he belongs to the celebrated Rangilé tradition (Gharānā). He was State musician of Baroda but has now retired.

Actuellement âgé, est considéré comme un des grands maîtres de la musique indienne de nos jours. C'est surtout un chanteur de khyāls, mais il chante également des dhrupads. Petit-fils du fameux Gulām Abbās, neveu de Nathan Khān, il

appartient à la célèbre tradition (gharānā) Rangilé. A été musicien de l'État de Baroda, mais a maintenant pris sa retraite.

1.	Moré mandiră abă lūñ nahīñ āyé *(Hindi)*	Jayăjayanti	Tablā Tānpūrā Sārangī	Hindusthan HH 1 12 in./30 cm
	Kară āī piyā sangă rangă raliyān *(Hindi)*	Pūriyă (Khyāl)	Id.	
2.	Garavā maiñ sangă lāgă *(Hindi)*	Toḍī	Id.	Hindusthan H 249
	Mană-Mohană jā ké rasiyā *(Hindi)*	Parajă	Id.	
3.	Jhană jhană pāyală bajé *(Hindi)*	Naṭă-Bihāg	Id.	Hindusthan H 355
	Chalo kāhé ko jhuti banavo *(Hindi)*	Bhairavī	Id.	
4.	Phulăvană kī géñdană mai kā *(Hindi)*	Jaunpurī	Id.	Hindusthan H 793
	Vandé Nandă-kumāram	Kāfī	Id.	
5.	(Ālāpă) *(Hindi)*	Lalită (ālāpă)	Id.	Hindusthan H 861
	Taḍăpată hūñ jaisé jală bină mīnă *(Hindi)*	Lalită (Gītă)	Id.	
6.	Naină sūñ dékhi ekă jhalakă *(Hindi)*	Sūgarai	Id.	Hindusthan H 1093
	Moré jobană pară *(Hindi)*	(Dādarā)	Id.	
7.	(Ālāpă)	Darbārī (ālāpă)	Id.	Hindusthan H 1156
	(Khyāl)	Darbārī (Khyāl)	Id.	
8.	Mathurā na jao moré Kanhaiyā *(Hindi)*	Pūrvī	Id.	Hindusthan H 1331
	Pavană chalakă janamānā *(Hindi)*	Chhāyā	Id.	
9.		Pūriyā	Id.	Hindusthan
		Toḍī	Id.	
10.	(Ālāpă)	Ramkālī (Tritālă, vilampată)	Id.	H. M. V. N 36050
	Ună sangă lagi ānkhiā *(Hindi)*	Ramkālī (Tritālă, jaladă)	Id.	

GĀNDHĀRĪ HANGAL (*alias* Gangubāī Hublī)

Born in Dharvar in North Karnātak. She belongs to the school (gharānā) of Abdul Karīm.

Née à Dharvar dans le Kanara du Nord. Appartient à l'école (gharānā) d'Abdul Karīm.

1. Chhāndă moré bālamă baiyāñ *(Hindi)*	Bāgeshrī (Ekătālă)	Tablā Tānpūrā Harmonium	H. M. V. N 5656
Moré mană hară *(Hindi)*	Mālkosh	Id.	
2. Hari kā bhédă nā payo Rāmă *(Hindi)*	Jogiyā (Jhamptālă)	Id.	H. M. V. N 5760
Hari khelată hori vrajă méñ *(Hindi)*	Mishră-Khambāyatī	Id.	
3. Darashană bină ankhiyān *(Hindi)*	Durgā	Id.	H. M. V. N 5764
Kāhé lādāli lāḍă laḍāyā *(Hindi)*	Miyāñ-ki-Malhār	Id.	
4. Ābă mori bātă *(Hindi)*	Shuddhă-Sārangă	Id.	H. M. V. N 5814
Āī ré *(Hindi)*	Aḍāṇā	Id.	
5. Koyalayā bolé *(Hindi)*	Aḍāṇā	Id.	H. M. V. N 5827
Amī lāmātă mashī *(Hindi)*	Déshkār	Id.	

GAUHAR JĀN

A well-known Calcutta singer of light music in the beginning of the century. She was said to be extremely wealthy and met with a tragic end.

Chanteuse légère de Calcutta, aujourd'hui décédée, qui a connu de grands succès au début du siècle. On la disait extrêmement riche. Eut une fin tragique.

1. Nāhakă lāyé gavanavā mérā *(Hindi)*	Bhairavī (Ṭhumrī)	Tablā Tānpūrā Sārangī	H. M. V. P 17
Ană bānă jīyā méñ lāgī *(Hindi)*	Id.	Id.	
2. Dilădārā dilără tană mană dhană kurăbānă *(Hindi)*	Pahāḍī	Id.	H. M. V. N 6323
Bārī jāūñ ré sāñvariyā topé *(Hindi)*	Sorathă	Id.	
3. Maiñ to hori Rāmă sangă *(Hindi)* (A song of the Spring Festival/ Chant de la fête printanière)	Déshă (Holi)	Id.	H. M. V. 13264-47
Pāpiā dhumă machāī *(Hindi)*	Kāfī (Holi)	Id.	
4. Jabā khulī bhī na thī arzé *(Urdu)*	Bhairavī (Gazal)	Id.	Twin FT 406
Rasă ké bharé toré nainā *(Hindi)*	Id.	Id.	

GOPESHVAR BANERJEE (Sangītă Nāyakă)

Was a well-known singer of Dhrupad, Khyāl and Tappā. Court musician of Burdwan and later of Mayurbhanjă. He also taught music in Calcutta and wrote several books on musical theory.

Chanteur réputé de dhrupads, de khyāls et de tappās. Musicien de la cour de Burdwan, puis de Mayurbhanjă. Il enseigna également la musique à Calcutta et écrivit plusieurs traités de théorie musicale.

1. Girirāṇī éi lao *(Bengali)*		Tablā Tānpūrā	Hindusthan H 401
Rāngā padé ké dila *(Bengali)*		Id.	

GULĀM ALI KHĀN (Badé, of/de Lahore)

Now over 50. One of the acknowledged masters of Indian music today. His singing of Khyāls is very colourful. He is the son of Khalé Khān who was one of the most famous musicians of the previous generation.

Agé de plus de cinquante ans, il est un des maîtres reconnus de la musique indienne de nos jours. Son exécution des khyāls est très colorée. Fils de Khalé Khān, un des plus fameux musiciens de la génération précédente.

1. Mandiră dékhă ḍaré *(Hindi)*	Mālkosh	Tablā Tānpūrā Sārangī	Columbia VE 5048
Latakă chalé to jină *(Hindi)*	Parajă	Id.	
2. Katé nā birahā kī rātă *(Hindi)*	Pīlū	Id.	Columbia VE 5049
Prémă ké phandé méñ ākară *(Hindi)*	Bhairavī (Ṭhumrī)	Id.	
3. Jaisī Kariyé vaisī bhariyé *(Hindi)*	Aḍāṇā	Id.	Columbia VE 5051
Tirachhī nazariā ké bāṇă *(Hindi)*	(Ṭhumri)	Id.	
4. Ayé nā bālamă *(Hindi)*	(Ṭhumrī, Dādarā)	Id.	Columbia VE 5052
Prémă ki mară katără *(Hindi)*	Sohani (Ṭhumrī)	Id.	
5. Kāhé ko chhală baliyā *(Hindi)*	Déshă (Ṭhumrī)	Id.	Columbia VE 5054
Beguṇă āyé *(Hindi)*	Bhīmpalāshrī	Id.	
6. Méré nayană lāgé *(Hindi)*	Pīlū (Ṭhumrī)	Id.	Megaphone JNG 797
Ho sāhébé jamālă *(Hindi)*	Multānī (Khyāl)	Id.	

7. Bājă bandă khulă jāyé *(Hindi)*	Bhairavī	Tablā Tānpūrā Sārangī	Hindusthan H 886
Rută vasantă méñ *(Hindi)*	Adānā-Bahār	Id.	
8. Abă mană kaisé na kahiyo *(Hindi)*	Pahāḍī-Meghă	Id.	Hindusthan H 910
Bālamuā ānă milo *(Hindi)*	(Dhună)	Id.	
9. Kurăbānă so māriyé *(Hindi)*	Pahāḍī	Id.	Hindusthan H 965
Piyā mană mandiră méñ *(Hindi)*	Kalingaḍā	Id.	
10. Toré nainā jādū bharé *(Hindi)*	Tilangă	Id.	Hindusthan H 1028
Hamă sangă tumă sangă *(Hindi)*	Lalită (Ṭhumrī)	Id.	

HARIBHĀU GHĀNGRÉKAR

A Marathi by birth. He sings Khyāls and is the most outstanding pupil of Rāmă Krishnă Būvā Vazé, who was a disciple of Nisār Hussain Khān.

Marathi de naissance. Chante des khyāls. Un des élèves les plus en vue de Ramăkrishnă Būvā Vazé, lui-même disciple de Nisār Hussain Khān.

1. Barsană lāgé *(Hindi)*	Gauḍăgirī	Tablā Tānpūrā	Columbia CE 3446
Birahană bārarī *(Hindi)*	Bārari	Id.	
2. Adi madhyă antă *(Hindi)*	Khambāvati	Id.	Columbia GE 3573
Tūhi ādă tūhī nādă *(Hindi)*	Shuddhă-Kalyāṇă	Id.	

HIRĀBĀĪ BAḌODEKAR

A very talented and popular singer. She studied music with Wahid Khān, and belongs to the tradition of Abdul Karim.

Chanteuse populaire de talent. Étudia la musique avec Wahid Khān. Appartient à la tradition d'Abdul Karim.

1. Bairană Thaḍi atarayā *(Hindi)*	Tilak-Kāmodă	Tablā Tānpūrā Harmonium	Columbia BEX 268 12 in./30 cm
Tată vitată ghană *(Hindi)*	Bhūpālī	Id.	
2. Trātā prabhu sakalānchā *(Marathi)*	Bāgeshrī	Id.	Columbia VE 5001
Sakhé mī murārī *(Marathi)*	Bhīmpalāshrī	Id.	

3. Kitī sukhă kară babas *(Marathi)*	Kāfī	Tablā Tānpūrā Harmonium	Columbia VE 5005
Bolă tujhé godă *(Marathi)*	Mishră-Māṇḍă	Id.	
4. Upavāṇī gātă kokilā *(Marathi)*	Mishră	Id.	Columbia VE 5006
Ātāñ Ayodhyā Nagarīlā *(Marathi)*	(Gītă)	Id.	
5. Hānsavī nāchavī *(Marathi)*	Māṇḍă	Id.	Columbia VE 5010
Jagī ābhāsă hā *(Marathi)*	Bhairavī	Id.	
6. Padă Pankajāté *(Marathi)*	Bhairavī	Id.	Columbia VE 5012
Kathiṇatā varīnă *(Marathi)*	Tilangă	Id.	
7. Adhiră mană bāvaré *(Marathi)*	Patadīpă	Id.	Columbia VE 5013
Ghéī Vihagasamă *(Marathi)*	Māṇḍă	Id.	
8. Piyā nahīñ āyé *(Hindi)*	Patadipă	Id.	Columbia VE 5015
Hori Khélo mosé *(Hindi)* (A song of the Spring Festival/ Chant de la fête printanière)	Dīpăchandī (Holi)	Id.	
9. Dhanyă dhanyă jānakī *(Marathi)*	Tilangă	Id.	Columbia VE 5016
Hī sévā prabhurājă sévā *(Marathi)*	Māṇḍă	Id.	
10. Jană mānasă mandirāntă *(Marathi)*	Yamană-Kalyāṇă	Id.	Columbia VE 5018
Ruchirāchī *(Marathi)*	Bhīmpalāshrī	Id.	
11. Akélī mată jaiho *(Hindi)*	Bhairavī (Ṭhumrī)	Id.	Columbia VE 5021
Morā bansī bajāké *(Hindi)*	Kaharavā	Id.	
12. Rādhé-Krishṇă bolă mukhă sé *(Hindi)*	(Bhajană)	Id.	Columbia VE 5027
Jāré bhaurā dūră *(Hindi)*	Sārangă	Id.	
13. Madhu mădană mană karé *(Hindi)*	Brindāvani-Sārangă	Id.	Columbia VE 5028
Abă ké sāyană ghară āyé *(Hindi)*	Déshă (Ṭhumrī)	Id.	

14. Ghérā bādarī Rāmă *(Hindi)*	Pīlū (Ṭhumrī)	Tablā Tānpūrā Sārangī	Columbia VE 5030
Giridhară Gopală *(Hindi)* by/par Mīrābāī	(Bhajană)	Id.	
15. Asără Pasără *(Marathi)*	Bhairavī	Id.	Columbia VE 5031
Kālă kharā kali kālā *(Marathi)*	Pīlū	Id.	
16. Bără bără kară Hari *(Hindi)*	Bāgeshrī	Id.	Columbia VE 5033
Shyāmă nahīn āyé *(Hindi)* (A song of the Spring Festival/ Chant de la fête printanière)	Kāfī (Hoḷi)	Id.	
17. Vrajă Vaninchā Harī *(Marathi)*	Kāfī	Id.	Columbia VE 5034
Katu yā abalā *(Marathi)*	Jaunpurī	Id.	
18. Priyă bālé jhaṇimă dhānvă ghé *(Marathi)*	Māṇḍă	Id.	Columbia VE 5036
Patită tūn pāvanā *(Marathi)*	Abhangă	Id.	
19. Kāñkariyé jī na māro *(Hindi)*	Toḍī	Id.	Columbia VE 5039
Kāhé satāvo Shyāmă *(Hindi)*	(Ṭhumrī)	Id.	
20. So so bārī bālamă *(Hindi)*	Lalită (asthāī)	Id.	Columbia VE 5057
Id.	Lalită (jaladă)	Id.	
21. Chākară rākhoji *(Hindi)* by/par Mīrābāī	(Bhajană)	Id.	Odeon SA 3027
Sundară svarupă jāké *(Hindi)*	Bhairavī	Id.	
22. Payori mainé Rāmă ratană *(Hindi)*	(Bhajană)	Id.	Odeon SA 3070
Hari nāmă binā jală jaiyé *Hindi)*	Bhairavī	Id.	
23. Tirathă kī sabă chalé *(Hindi)*	Tilak-Kāmodă	Id.	Twin FT 2450
Matavālé tori ho piyā pyāré *(Hindi)*	Bhairavī	Id.	

IMTIAZ AHMED

1. Kaunā dishā moré gayé *(Hindi)* (A song of the Spring Festival/ Chant de la fête printanière)	Kāfī (Holi-Ṭhumrī)	Tablā Tānpūrā	H. M. V. N 14767.
Bāṅké muraliyā tihārī *(Hindi)*	Khamājă (Ṭhumrī)	Id.	
2. Unasé ummīdé ilatiphată *(Urdu)*		Id.	H. M. V. N 14779
Phiră kisī ikă bévaphā kī *(Urdu)*		Id.	

INDRĀ BĀĪ KHĀḌILKAR

1. Jhanană jhanană mérī *(Hindi)*	Bihāg	Tablā Tānpūrā	H. M. V. N 26325
Madhu bansarī *(Hindi)*	Déshă	Id.	

INDIRĀBĀĪ VADKAR

The most outstanding pupil of Vilayet Hussain Khān and often surpasses her teacher. "There is none better to make listeners realize the true loveliness of Tānăs".

Élève la plus remarquable de Vilayet Hussain Khān, qui surpasse souvent son maître. « Personne mieux qu'elle ne sait faire sentir aux auditeurs le véritable charme des tānăs. »

1. Pashupată girijapātă *(Hindi)*	Vasantă	Tablā Tānpūrā Sārangī	Columbia RI 2063
So jāné ji jāné *(Hindi)*	Shankarā	Id.	
2.		Id.	Young India TM 8361

INDUBĀLĀ

A professional singer of Ṭhumrīs from Calcutta.

Chanteur professionnel de Ṭhumrīs. Originaire de Calcutta.

1. Mohé panaghaṭă pară Nandălālă *(Hindi)*	(Ṭhumrī, Dādară)	Tablā Tānpūrā Harmonium	H. M. V. P 10237
Tumă Rādhé bano Shyāmă *(Hindi)*	(Kavvāli, Ṭhumrī)	Id.	

2.	Morī nidiyā na jagão *(Hindi)*	Khamājă	Tablā Tānpūrā Harmonium	H. M. V. P 10359
	Sajană tumă kāhé ko néhā lagāyā *(Hindi)*	Tilak-Kāmodă	Id.	
3.	Eri hāñ rī nanadiyā *(Hindi)*	(Ṭhumri, Jată)	Id.	H. M. V. P 10395
	Kāsé kahūñ jī kī batiyāñ *(Hindi)*	Khamājă	Id.	
4.	Piyā ké milană hamă jāibă *(Hindi)*	(Chaiti)	Id.	H. M. V. P 10442
	Chaită kī nidiyā ré *(Hindi)*	Id.	Id.	
5.	Dilă kashă hai ajabă Mānjare gulajără *(Urdu)*	(Gazal-Ṅāitiyā)	Id.	H. M. V. P 10481
	Kyā samajhé koī ajamato rafatā *(Urdu)*	Id.	Id.	
6.	Na chhéḍo sayyāñ bārī umară laḍakayyāñ *(Hindi)*	(Dādarā)	Id.	H. M. V. P 10507
	Sakhī pyārī pyārī *(Hindi)*	(Bhagă)	Id.	
7.	Ahalé vatană ké hāthă méñ ijjată vatană *(Urdu)*	(Kaumī-Najamă)	Id.	H. M. V. P 10564
	Pyārā vatană hamără Hindusthān hai yāro *(Hindi)*	Id.	Id.	
8.	Mohé piyā milană ko jānedé bairană méñ *(Hindi)*	Kalingaḍā	Id.	J. M. V. P 10606
	Méro ājă āyé sayyāñ *(Hindi)*	Kāmodă	Id.	
9.	Tană mană vārūñ bāñké sañvariyā *(Hindi)*	(Nāchă)	Id.	H. M. V. P 10619
	Sakhī moré ajăhūñ na āyé sañvaliyā *(Hindi)*	(Nāchă)	Id.	
10.	Jamānā tujhé purajafā jānatā hai *(Urdu)*	(Gazal)	Id.	H. M. V. P 10638
	Jo ki ho nā āshanāyé dardé dilă *(Urdu)*	Id.	Id.	
11.	Bālamă chhédo mată jāo *(Hindi)*	Khamājă (Ṭhumrī)	Id.	H. M. V. P 10645
	Jā maīñ tosé nahīñ boluñ *(Hindi)*	Id.	Id.	
12.	Piyā milană kī āshā *(Hindi)*		Id.	H. M. V. P 10669
	Chandrăkalā si shvétă rātă thī *(Hindi)*		Id.	
13.	Pahalu méñ gară ho dilă to térī ārajă karéñ *(Hindi)*	(Gazal)	Id.	H. M. V. P 10673
	Ruyé roshană ké karīñ jhulfă agară *(Urdu)*	Id.	Id.	

14. Kaisé māradai dékho pichākārī *(Hindi)* (A song of the Spring Festival/ Chant de la fête printanière)	Bhairavī (Holi)	Tablā Tānpūrā Harmonium	H.M.V. P 6689
Khélanā Shyāmā Kanhaiyā sé horī *(Hindi)* (A song of the Spring Festival/Chant de la fête printanière)	Id.	Id.	
15. Manā mohā liyo érī sakhī *(Hindi)*	Jangalā (Dādarā)	Id.	Twin FT 803
Lagatā karéjavā méñ chotā *(Hindi)*	Bhairavī (Ṭhumrī, Jatā)	Id.	

JADDANĀ BĀĪ

A singer of light music and film actress from Calcutta. She died recently.

Chanteuse de musique légère et actrice de cinéma de Calcutta. Morte récemment.

1. Rūpā jobanā guṇā dharo rahatā hai *(Hindi)*	Durgā	Tablā Tānpūrā Sārangī	Columbia VE 1701
Svanayé dilā sé numayāñ hai *(Hindi)*		Id.	
2. Lagatā kaléjavā méñ chotā *(Hindi)*	Bhairavī	Id.	Columbia GE 1275
Toḍā lā hūñ rājā jamuniyā ko dāro ré *(Hindi)*		Id.	

JAMIRUDDĪN KHĀN

Sometimes known as the "King of Ṭhumrī". Born in Ambalā (Punjab). His father was a Dhrupad singer. Jamiruddīn studied music with Badal Khān and the celebrated Maujuddīn. He later settled in Calcutta and died in 1939.

Est quelquefois connu sous le nom de « roi du Ṭhumrī ». Né à Ambalā (Pendjab). Son père était un chanteur de dhrupad. Étudia la musique avec Badal Khān et le célèbre Maujuddīn. S'installa plus tard à Calcutta. Décédé en 1939.

1. Dādaravā bolé *(Hindi)*	(Ṭhumrī)	Tablā Tānpūrā Harmonium	Megaphone JNG 10
Suganā bolé ré hamārā *(Hindi)*	(Chaitī)	Id.	
2. Rangā dékhā jiyā lalachāyā *(Hindi)* (A song of the Spring Festival/ Chant de la fête printanière)	(Holi)	Id.	Megaphone JNG 611
Sainyā ékā vairī āyā *(Hindi)*	Pīlū	Id.	

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3. Holi khélană mori *(Hindi)*	(Holi)	Tablā Tānpūrā Harmonium	Megaphone JNG 1268
(A song of the Spring Festival/ Chant de la fête printanière)			
Saiyyāñ rahé vohi pāră *(Hindi)*	(Chaiti)	Id.	

JĀNĂKĪ BĀĪ

Jānăkī Bāī of Allahabad who died about 1918. A very famous singer of classical and light songs.

Mort en 1918. Était un chanteur fameux de chansons classiques et légères.

1. Torī boli suné kotavālă tutī bolé nā *(Hindi)*	Gārī	Tablā Tānpūrā Sārangī	H. M. V. P. 10143
Samadhī dékho bāñkā nirālā hai ré *(Hindi)*	Id.	Id.	
2. Garadană katané sé na darayé *(Hindi)*	Kajarī	Id.	H. M. V. P 10218
Sayyan mori pakădo dagariyā *(Hindi)*	Chétā	Id.	
3. Sundarī morī kāhé ko chhaină laī *(Hindi)*	Darbārī-Kānaḍā	Id.	H. M. V. P 10382
Badayyā ghară gụṇayană sūñ kyuñ laḍayé *(Hindi)*	Rāmăkali	Id.	
4. Kanhaiyā né mārī rangă pichakārī *(Hindi)* (A song of the Spring Festival/ Chant de la fête printanière)	(Holi)	Id.	H. M. V. P 10413
Kubarā bhāī vairană *(Hindi)* (A song of the Spring Festival/ Chant de la fête printanière)	(Bhajană, Holi)	Id.	
5. Tu hī bāñtiyo jagă méñ javānă *(Hindi)*	(Kajarī)	Id.	H. M. V. P 10422
Majā lélé rasăyā naī Jhulanī kā *(Hindi)*	(Majămuā)	Id.	
6. Ekă kāfiră pară tabīyată ā gaī *(Urdu)*	(Gazal)	Id.	H. M. V. P 10451
Rūmă jhūmă badaravā barăsé *(Hindi)*	Malhār	Id.	
7. Kānhā na kară mosé rāră *(Hindi)*	Jaunpurī	Id.	H. M. V. P 10476
Bālamă nayyā dagămagă ḍolé *(Hindi)*	Bhairavī (Dādarā)	Id.	

8.	Dilă ékă sé ñī lagă hazāroñ khaḍé *(Hindi)*	Pīlū	Tablā Tānpūrā Sārangī	H. M. V. P 10497
	Ānandă bhayo yahă nāgarī *(Hindi)*	Sohară	Id.	
9.	Bālă jobană morā machāo ré *(Hindi)*	Bahār	Id.	H. M. V. GC12-13293-GC 12-13301
	Saiyyāñ hamāré morā *(Hindi)*	Pūravī	Id.	
10.	Kyā tu ăné dilă liyā *(Hindi)*	(Gazal)	Id.	Twin FT 435
	Ishkă méñ kyoñ kară baché jānă baḍī *(Hindi)*	Id.	Id.	
11.	Balā ké bană méñ jo sagarā kā *(Hindi)*	Sojă	Id.	Twin FT 2009
	Raṇă méñ jabă banuyé békasă kī savārī *(Hindi)*	Id.	Id.	
12.	Hamārā bālamă piyé bhangă chhotī nanadī *(Hindi)*	(Kajarī)	Id.	Twin FT 2242
	Kāsé kahūñ jiyā kā hālă ré Sānvaliyā *(Hindi)*	Id.	Id.	
13.	Bisaraiho na bālamă morī sudhavā *(Hindi)*	Bhairavī	Id.	Twin FT 2297
	Abă na bajāo kānhā bansariyā *(Hindi)*	Id.	Id.	
14.	Lagă jāré nātho péndo kā *(Marvari)*	Sārangă	Id.	Twin FT 2304

JNANENDRĂ PRASAD GOSWĀMĪ

Died in 1947. Came from Vishnupur in Bengal, which is a famous centre of music. He studied music with his uncle Radhikā Prasād Goswāmī and sang purely classical music. He was famous in Bengal for his tappās.

Mort en 1947. Était venu de Vishnupur au Bengale, centre musical renommé. Avait étudié avec son oncle Radhikā Prāsad Goswāmī et chantait la pure musique classique. Était célèbre au Bengale pour ses tappās.

1.	Āmāyă bolonā bhulité *(Bengali)*	Bihāg	Tablā Tānpūrā Sārangī	H. M. V. N 7074
	Āji ni jhumă rāté ké *(Bengali)*	Darbārī-Kānaḍā	Id.	
2.	Ujala kājala dutī nayana tārā *(Bengali)*	Mālgunjă	Id.	H. M. V. N 7131
	Dāminī damaké yāminī *(Bengali)*	Jayăjayantī	Id.	

3. Shūnya é buké pākhī morā (*Bengali*)	Chhāyānatā	Tablā Tānpūrā Sārangī	H. M. V. N 7264
Jāhā kichu mama (*Bengali*)	Id.	Id.	
4. Shamashāné jāgiché shyāmā (*Bengali*)	(Shyāmā Sangītā) (Prayer to Kālī/ prière à Kālī)	Id.	H. M. V. N 9974
Shyāmā māyérā kolé chaḍé (*Bengali*)	Id.	Id.	
5. Madhurā minati shuna (*Bengali*)	Jaunpurī	Id.	H. M. V. N 17319
Piu piu birahī papiyā (*Bengali*)	Lalitā	Id.	
6. É ghana ghorā rāté (*Bengali*)	Sūrā-Malhār	Id.	H. M. V. N 17406
Āji Nandalalā mukhāchandā (*Bengali*)	Khambāvati	Id.	
7. Kénā méghérā chhāyā (*Bengali*)		Id.	H. M. V. N 17479
Méghé méghé andhā (*Bengali*)		Id.	
8. Madhurā nūpūrā (*Bengali*)	Shankarā (Tritālā)	Id.	H M. V. N 27231
Jayā bigalitā (*Bengali*)	Bhairavā (Tritālā)	Id.	
9. Sakhi téré manā ko (*Bengali*)	Rāmkali	Id.	H. M. V. N 27222
Murāli ki térā (*Hindi*)	Tilangā	Id.	
10. Yā sakhī ānā tāré (*Bengali*)	Yamanā (Tritālā)	Id.	Megaphone JNG 112
Bhīshma-jananī Bhāgīrathī (*Bengali*)	Yatā (Bhajanā)	Id.	
11.	Bāgeshrī	Id.	Megaphone JNG 1066
	Brindāvani-Sārangā	Id.	
12. Chira sundara naola kishorā (*Bengali*)	Bhairavā (Bhajanā)	Id.	Megaphone JNG 5114
Chhandé chhandé nāché Nanda dulālā (*Bengali*)	Natā-Mallār (Bhajanā)	Id.	
13. Bājé mridanga-vīnā (*Bengali*)	Darbārī-Kānaḍā	Id.	Megaphone JNG 5208
Brindāvanā dhanā nabaghana (*Bengali*)	Brindāvani-Sārangā	Id.	
14. Ki ājā tomārā mané (*Bengali*)	(Rāgāpradhānā)	Id.	Megaphone JNG 5875
Svapané bunéchhi āshā (*Bengali*)	Id.	Id.	

JOSHI (G. N.)

A classical singer from Maharāshtrā.

Chanteur classique de Maharāshtrā.

1. Gorī dhīré chalo *(Hindi)*	Kāfī	Tablā Tānpūrā Sārangī	H. M. V. N 3639
Jāké Mathurā *(Hindi)*		Id.	
2. Sukhasvāminī tūñ *(Hindi)*	Khambāvatī	Id.	H. M. V. N 5682
Prīti méñ manā ājā *(Hindi)*	Durgā	Id.	
3. Sakhī rasā bolā *(Hindi)*	Aḍāṇā	Id.	H. M. V. N 5684
Jāgī sārī rātā *(Hindi)*	Bhairavī	Id.	
4. Dudhā béchané maiñ *(Hindi)*	Pūrvī	Id.	H. M. V. N 5813
Piyā milanā ko *(Hindi)*	Bhīmpalāshrī	Id.	
5. Kānhā torī *(Hindi)*	(Bhajanā)	Id.	H. M. V. N 5862
Nāvā kināré lagāvā *(Hindi)*	Id.	Id.	

KAMALĀ JHARIĀ

A Calcutta singer who is mainly known for her Kīrtanā-s. She is a pupil of Jamiruddīn Khān.

Chanteuse de Calcutta, connue surtout pour ses kīrtanās. Élève de Jamiruddīn Khān.

1. Kaisé katé dinā rainā *(Hindi)*	(Dādarā)	Pakhavājā Tānpūrā Harmonium Violin/Violon	H. M. V. N 6288
Bisaratā nahiñ suratiyā tihāri *(Hindi)*	(Ṭhumrī)	Id.	
2. Tumāré dayā kī hai āshā Muhammad *(Urdu)*	Kalingaḍā	Tablā Tānpurā Harmonium	H. M. V. N 6337
Téré darshanā ké kāraṇā bhaī *(Hindi)*	Bhairavī	Id.	
3. Nandā Bhavanā ko bhukanā māī *(Hindi)*	(Bhajanā)	Pakhavājā Tānpūrā Harmonium Violin/Violon	H. M. V. N 6929
Jai murārī, jai murārī *(Hindi)*	Id.	Id.	

4. Sakhi ko kahuñ ãoyaba-mādhāi *(Maithili)* (Traditional/Traditionnel)	(Kirtană)	Tablā Tānpūrā Harmonium	H. M. V. N 7237
Bahută miniti kari toyă *(Maithili)* (Traditional/Traditionnel)	Id.	Id.	
5. Jojana mană mahă *(Maithili)* (Traditional/Traditionnel)	Id.	Id.	H. M. V. N 7298
Sakhi kahabi kānură *(Maithili)* (Traditional/Traditionnel)	Id.	Id.	
6. Kabari boyé *(Bengali)*	Id.	Id.	H. M. V. N 31011
Etadiné gagané *(Bengali)*	Id.	Id.	
7. Yashodā ka lālă khélé holi *(Hindi)* (A song of the Spring Festival/Chant de la fête printanière)	(Holi)	Id.	Megaphone JNG 1025
Itani to kahiyo *(Hindi)*	Id.	Id.	
8. Piyā nahīñ āyé *(Hindi)*	(Dādarā)	Id.	Megaphone JNG 1130
Jāgé ho vahī raină *(Hindi)*	Bhairavī	Id.	
9. Vafā méñ hamă jo ékatā hai *(Urdu)*	(Gazal)	Id.	Megaphone JNG 1156
Kabhī jo khvābă méñ *(Urdu)*	Id.	Id.	
10. Suno sundară Shyāmă *(Bengali)*	(Kīrtană)	Id.	Megaphone JNG 5816
Gokulă nagaré *(Bengali)*	Id.	Id.	
11. Kānu kahé Rāi *(Bengali)*	Id.	Id.	Megaphone JNG 5936
O kubjară bandhu *(Bengali)*	Id.	Id.	
12. Yashomatī nandă *(Bengali)* by/par Govinda Dās	Id.	Id.	Megaphone JNG 5963
Ekăbără Brojé chalo *(Bengali)* by/par Govinda Dās	Id.	Id.	
13. Hato chhédo na Kanhaīyā *(Hindi)*	(Ṭhumrī)	Id.	Twin FT 2299
Nidiyā lāgī maiñ *(Hindi)*	(Ṭhumrī, Dādāra)	Id.	

14. Yā shāhé arabă saiyyadé *(Urdu)*	(Nātă)	Tablā Tānpūrā Harmonium	Twin FT 3923
Tumhāré dayā kī āshă *(Hindi)*	Id.	Id.	

KESARBĀĪ KERKAR (Bāī)

Though elderly, she is still without rival among women singers. Her style is very personal and attractive. She is the best pupil of Alladiyā Khān, a master whose greatness was acknowledged by all musicians.

Malgré son âge, est encore sans rivale parmi les chanteuses. Son style est très personnel et séduisant. C'est la meilleure élève d'Alladiyā Khān, un grand maître reconnu comme tel par tous les musiciens.

1. Huñ to jaihoñ *(Hindi)*	Jaunpurī (Tritālă, vilampată)	Tablā Tānpūrā Sārangī	H. M. V. HQ 1. 12 in./30 cm
Ghatană lāgī raină *(Hindi)*	Lalită (Tritālă)	Id.	
2. Rasiyā hoñ na jāūñ *(Hindi)*	Mārū-Bihāg (Tritālă)	Id.	H. M. V. HQ 2. 12 in./30 cm
Maiñ sană mītă *(Hindi)*	Mālkosh (Tritālă)	Id.	
3. Ankhiyā morī lāgo *(Hindi)*	Parajă (Tritālă)	Id.	H. M. V. HQ 3 12 in./30 cm
Bāré saiyāñ *(Hindi)*	Nandă (Tritālă)	Id.	
4. Rasikană ré *(Hindi)*	Durgā (Tritālă)	Id.	H. M. V. HQ 4 12 in./30 cm
Nevară bāju ré *(Hindi)*	Nată-Kāmodă	Id.	
5. Pritamă saiyāñ *(Hindi)*	Lalită-Gaurī (Tritālă)	Id.	H. M. V. HQ 5 12 in./30 cm
Mānă nā karo *(Hindi)*	Gaudă-Malhār	Id.	
6. Dévi jogé *(Hindi)*	Kakubhă-Bilāval	Id.	H. M. V. HQ 6 12 in./30 cm
Māré béré āyo *(Hindi)*	Déshī	Id.	
7. Kāhé ko dārī *(Hindi)*	Bhairavī	Id.	Broadcast G 4037
Id. (pt. 2)	Id.	Id.	
8. Ali maiñ jogī *(Hindi)*	Khambāvatī	Id.	Broadcast GT 4038 12 in./30 cm
Sakhī Mohană *(Hindi)*	Déshă	Id.	

KRISHNĂ RAO PHULAMBRIKAR (Sangītă kālānidhi)

The outstanding pupil of Bhaskară Buvā Gokhālé. He sings Khyāls in an accurate and pure style.

Brillant élève de Bhaskară Buvā Gokhālé. Chante des khyāls dans un style net et précis.

1. Hari Hată mén̄ bhedă nā *(Hindi)*	Tilak-Kāmodă	Tablā Tānpūrā Sārangī	Columbia GEX 501 12 in./30 cm
Kaisé rijhāu *(Hindi)*	Jayăjayantī	Id.	
2. Kānă muraliyā bājé *(Hindi)*	Toḍī	Id.	Columbia VE 3334
Shyāmă-sundară ré *(Hindi)*	Pūriyā	Id.	
3. Jo piyā to ḍūn̄ *(Hindi)*	(Bhajană)	Id.	Columbia GE 17506
Mārā Raghuviră ré *(Hindi)*	Id.	Id.	
4. Khélată hai Giridhārī *(Hindi)*	Bhairavī	Id.	Columbia GE 17509
Vidură ghară jāvé *(Hindi)*	Pahāḍī.	Id.	
5. Vandé -Mātaram *(Sanskrit)*	Jhinjoti	Id.	Columbia GE 17512
Sabă ko apanā dharmă pyārā *(Hindi)*	Yogiyā	Id.	
6. Kavană batāyé ré *(Hindi)*	Bhīmpalāshrī	Id.	Columbia GE 17513
Tumă mată jāo *(Hindi)*	(Ṭhumrī)	Id.	

KRISHNĂ RAO SHANKAR PAṆḌIT (Sangītă-alamkāră)

The son of Shankar Rao Pandit, who was a brilliant pupil of Nīsar Hussain Khān.

Fils de Shankar Rao Pandit, lui-même brillant élève de Nīsar Hussain Khān.

1. Tu sāḍḍénālă gală *(Punjabi)*	Bhairavī (Tappā)	Tablā Tānpūrā Sārangī	Columbia GE 3743
Darā dimă tanā (Mnemotechnic rhythm-syllables/Syllabes de rythme mnémotechniques [bols])	Gauḍ-Sārangă (Tarāṇā)	Id.	
2. Suhāgană chalanā *(Hindi)*	Darbārī-Kānaḍā	Id.	Columbia GE 3893
Dékhorī na māné Shyāmă *(Hindi)*	Jayăjayantī	Id.	

KUMĀRĂ GANDHARVĂ

Now about 24 years old. Sang masterly slow Khyāls at the age of 12, when the following records were made.

Agé aujourd'hui de vingt-quatre ans environ. Chantait de façon magistrale des khyāls dès l'âge de douze ans. Lés disques suivants ont été enregistrés à cette époque.

1. Sakhi mori rimă jhimă ba-rasé *(Hindi)*	Durgā	Tablā Tanpūrā Sārangī	Hindusthan H 344
Shyāmă sundară Madană Mohană *(Hindi)*	Bhairavī (Dādarā)	Id.	
2. Sumiră ho, nāmă ko mană hi mană *(Hindi)*	Āsāvarī	Id.	Hindusthan H 418
Kaună kaună gună gāyén Hari ké *(Hindi)*	Māṇḍā	Id.	

LAXMĪBĀĪ JADHAV (Shrimati, of/de Kolhapur)

Born in 1902. She began to study music in 1912 under Haidar Khān, the brother of Alladiā Khān. Appointed state musician of Baroda, she gave concerts all over Northern India. She has a beautiful voice and a great knowledge of music, and is a moving singer of devotional songs.

Née en 1902. Commença d'étudier la musique en 1912 avec Haidar Khān, frère d'Alladiā Khān. Nommée musicienne de l'État de Barode, a donné des concerts dans toute l'Inde septentrionale. A une très belle voix, connaît très bien la musique et chante de façon émouvante les chants spirituels.

1. Rātrī tumă samajhonă *(Hindi)*	Nāyăkī-Kānaḍā	Tablā Tānpūrā Harmonium Violin/Violon	H. M. V. HT 48 12 in./30 cm
Nādă gulpă téhă *(Hindi)*	Gaudă	Id.	
2. Sāré chhandă sodă Kan-haiyā *(Matathi)*	Mishră-Pīlū	Id.	H. M. V. N 4120
Dévā nijă mīpanāsă *(Marathi)*	Mishră-Māṇḍă	Id.	
3. Girīdhară jhulată Rādhé sangă *(Hindi)*	Kāfī	Id.	H. M. V. N 4141
Dījo morī naurangă chu-narī *(Hindi)*	Tilangă	Id.	
4. Morā banshī-vālā Kānhān *(Hindi)*	Pīlū	Id.	H. M. V. N 4197
Kunjană mén khelo yāro Kanhaiyā *(Hindi)*	Pahāḍī (Amekhtā)	Id.	
5. Rusalāsī Harī kān barén *(Marathi)*	Mishră-Pahāḍī	Id.	H. M. V. N 5079
Bājavi Bājavi muralīlā *(Marathi)*	Mishră-Māṇḍă	Id.	

6. Kitī goḍă goḍă vadalā *(Marathi)*	Bhairavī (Gazal)	Tablā Tānpūrā Sārangī	H. M. V. N 5138
Nāthă karuṇā sāgară āī Kāshī *(Marathi)*	Mishră-Pīlū	Id.	
7. Katavā gaḍă gailăvā *(Marwari)*	Déshkār	Id.	H. M. V. N 5602
Erī ékă nazară *(Marwari)*	Yamană	Id.	
8. Jamunā ké tīră jādū vālé bānsarī *(Hindi)*	Tilak-Kāmodă	Id.	H. M. V. N 5608
Kanhaiyā téro karo *(Hindi)*	Pahāḍī	Id.	
9. Tumă bină morī kaună khabară lé *(Hindi)*	Bhairavī	Id.	H. M. V. N 5613
Bhajană bină nā nachă jayyo *(Hindi)*	(Bhajană, Kahaṛvā)	Id.	
10. Bājo ré *(Hindi)*	Kāmodă	Id.	H. M. V. N 5715
Vasantă ki dhună machī *(Hindi)*	Bahār	Id.	
11. Barakată vāliyo *(Hindi)*	Kāfī	Id.	H. M. V. N 5723
Khélană na jāo *(Hindi)*	Déshă	Id.	
12. Shyāmă horī khélată vrajă méñ *(Hindi)*	(Holi)	Id.	H. M. V. N 5739
Gagarī shīră bharī *(Hindi)*	Sārangă	Id.	
13. Piyā ko sandeshă mérā kaho jayé *(Hindi)*	Mishră-Zilā	Id.	H. M. V. N 5803
Moyé bană ké lāgé sahāyé *(Hindi)*	(Bhajană)	Id.	
14. Moraré mită papiharavā *(Hindi)*	Vibhāsă	Id.	H. M. V. N 26921
Bharană jo gaī *(Hindi)*	Shuklă-Bilăval	Id.	
15. Tu mérā mană hară *(Hindi)*	Déshī	Id.	Young India T. H. 8348
Ré langarvā *(Hindi)*	Garakală	Id.	
16. Milā dé sakhī *(Hindi)*	Nandă	Id.	Young India T. M. 8303
Ayo vasantă sakhī *(Hindi)*		Id.	

MALIKĀRJUNĂ MANSUR

Belongs to the school of Abdul Karīm Khān. A well-known singer of Khyāls.
Chanteur de khyāls réputé. Appartient à l'école d'Abdul Karīm Khān.

1. Mandiră pātolī sundară *(Marathi)*	Durgā	Tablā Tānpūrā Sārangī	H. M. V. N 5083
Yé māyā tyā karunāmayā *(Marathi)*	Karṇātākī-Kāfī	Id.	

2. Sayyāñ morā ré *(Hindi)*	Gauḍ-Malhār	Tablā Tānpūrā Sārangī	H. M. V. N 5661
Kanganavā morā *(Hindi)*	Aḍānā	Id.	
3. Aisī mandată yā mană *(Hindi)*	Vasantă	Id.	H. M. V. HT 20
Erī maiñ jā *(Hindi)*	Sārangă	Id.	
4. Bīnă bīna bajāī *(Hindi)*	Toḍī	Id.	H. M. V. HT 33
Chitră sudhară *(Hindi)*	Durgā	Id.	
5. Tumhén bină dékhé chai-nă nā *(Hindi)*	Bilāval	Id. Id.	H. M. V. N 5668
Erī āpă nonḍélā *(Hindi)*	Chhāyānată	Id.	
6. Daī piyā bină kaisé *(Hindi)*	Déṣhă	Id.	H. M. V. N 5676
Hamă ramaniyāñ *(Hindi)*	Jaunpurī	Id.	
7. Méṇḍé kală āī ré *(Hindi)*	Hamīră	Id.	H. M. V. N 5697
Tū mérā sāīñ *(Hindi)*	Shankarā	Id.	
8. Sohī rasanā jo *(Hindi)*	Bhīmpalāshrī	Id.	H. M. V. N 5710
Hară nāmă sumară sukhă dhāmă *(Hindi)*	Mishră-Kāfī (Bhajană)	Id.	

MANOHAR BARVÉ

Started his musical career as a child.

A commencé dès l'enfance sa carrière musicale d'exécutant.

1. Avată hai alăbélā *(Hindi)*	Sugarāī	Tablā Tānpūrā Sārangī	H. M. V. N 15871
Kahé piyā nāhīñ bolă *(Hindi)*	Bhairavī	Id.	
2. Dadurăvā bolé *(Hindi)*	Gauḍ-Malhār	Id.	H. M. V. N 25617
Shāmă millană ko āī *(Hindi)*	Kāfī	Id.	
3. Hamă sangă khélată hori *(Hindi)* (A song of the Spring Festival/Chant de la fête printanière)	Bhairavī	Id.	H. M. V. N 26060
Shāmă moré naiyā kaisé lāgé *(Hindi)*		Id.	
4. Harī ko sumară kară lé *(Hindi)*	Shankarā	Id.	H. M. V. N 26551
Vāré hată ji na karīyé *(Hindi)*	Kedāră	Id.	

5. Mană méñ basată Shāmă murāri *(Hindi)*	Bāgeshrī (Ekătālă)	Tablā Tānpūrā Sārangī	H. M. V. N 26598
Madhuvană méñ basé Shyāmă *(Hindi)*	Sindhu-Kāfī	Id.	
6. Gundă gundă lāvorī *(Hindi)*	Déshī	Id.	H. M. V. N 26811
Bītă gayé dină bhajană binā *(Hindi)*	Bhairavī	Id.	
7. Hari tumă kāhé ko *(Hindi)*	(Bhajană)	Id.	H. M. V. N 26999
Jané toré bālamă dhangă *(Hindi)*	Lalită	Id.	
8. Shāmă māno hamarī bātă *(Hindi)*	(Ṭhumrī)	Id.	H. M. V. N 35278
Rādhā né méri banshī churāī *(Hindi)*	(Bhajană)	Id.	
9. Do phūlă sāthă phūlé *(Hindi)*	(Gazal)	Id.	H. M. V. N 5776
Kahīñ békhudī méñ é dilă *(Hindi)*	Id.	Id.	
10. Bhajă mană Brahmă sadā *(Hindi)*	Bhairavī	Id.	H. M. V. N 5798
Prabhu jāné prabhu jāné *(Hindi)*	Toḍi	Id.	
11. Ghană ghană bhāgă piyā *(Hindi)*	Patadīpă	Id.	H. M. V. N 5824
Dhūnḍată bană gaī maiñ *(Hindi)*	Sārangă	Id.	
12. Tumă pară vārī Krishnă *(Hindi)*	Déshkar	Id.	H. M. V. N 5848.
Logă vāsané pīravā *(Marathi)*	Pūriyā	Id.	

MOGUBĀĪ KURḌĪKAR (Bāī)

A disciple of Alladiyā Khān. Her records have great musical value.
Disciple d'Alladiyā Khān. Ses disques ont une grande valeur musicale.

1. Vandé Mātaram *(Sanskrit)* by/par Bankim Chatterjee	Khambāvatī	Tablā Tānpurā Sārangī	Columbia GE 3997
Phiră āyī lauță bahāréñ *(Hindi)*	Bihāg-Bahār	Id.	
2. Hāré mană kā *(Hindi)*	Multānī	Id.	Columbia GE 8207
Pāyo moré rāmă nāmă dhană *(Hindi)*	Kedārā	Id.	

3. Ālī piyā *(Hindi)*	Jayājayanti	Tablā Tānpūrā Sārangī	Columbia GE 8114
Mero piyā rasiyā *(Hindi)*	Nāyakī-Kānaḍā	Id.	
4. Āvanā kāhé *(Hindi)* by/par Tan-Sén	Pūrvī	Id.	Columbia GE 8115
Dévā dévā santā sangā *(Hindi)*	Sāvanī	Id.	

MUSHTARĪ BĀĪ (of/d'Āgrā)

Died at an early age. Her voice was superb.

Morte prématurément. Avait une voix remarquable.

1. Bhanvarā ré *(Hindi)*	Vasantā-Bahār	Tablā Tānpūrā Sārangi	H. M. V. N 14853
Isā ré jobanā kā *(Hindi)*	Bhūpālī	Id.	
2. Kaunā muraliyā bajé *(Hindi)*	Pūriyā	Id.	H. M. V. P 10517
Kaunā banā āyé *(Hindi)*	Brindāvani-Sārangā	Id.	
3. Ānkhanā dāro abhīrā *(Hindi)* (A song of the Spring Festival/Chant de la fête printanière)	(Holi)	Id.	H. M. V. P 10542
Fāgunā rangā machorī (A song of the Spring Festival/Chant de la fête printanière)	Id.	Id.	
4. Ānkhā tumhārī mastā bhī *(Hindi)*	Bhīmpalāshrī	Id.	H. M. V. P 10557
Jo pūchhā kaho ājā kyā ho raha hai *(Hindi)*	Sahānā	Id.	
5. Tū namakā chhiḍaké to samajhūn zakhmā acchhā *(Hindi)*	Bhairavī	Id.	H. M. V. P 10597
Chatarangā guniyanā sangā *(Hindi)*	Mālkosh	Id.	

MUSTAK HUSAIN KHĀN (Ustād Fakhare Nigannad, of/de Rampur)

Now elderly, is one of the great masters of vocal technique, and belongs to a celebrated tradition (gharānā) of Khyāl singers.

Aujourd'hui assez âgé. Un des grands maîtres de la technique vocale qui appartient à la célèbre tradition (gharānā) des chanteurs de khyāls.

1. Bahără āyī *(Hindi)*	Sāgară	Tablā Tānpūrā Sārangī	Columbia GE 2914
Ājă moré āyīlā *(Hindi)*	(Khyāl)	Id.	
2. Abă morī Rāmă Rāmă *(Hindi)*	Alhaiyā-Bilăvăl	Id.	Columbia GE 7039
Ārī sakhī piyā kī bātă *(Hindi)*	Janglā (Ṭhumrī)	Id.	

NĀRĀYAṆĂ BUVĀ THITÉ (Sangītă Martandă)

1. Jală thală torā *(Hindi)*	Darbārī-Kānaḍā (astāī)	Tablā Tānpūrā Sārangī	H. M. V. N 26791
Tori yādă *(Hindi)*	Darbārī-Kānaḍā (jaladă)	Id.	

NĀRĀYAṆĂ RAO VYĀSĂ

A very popular Maharashtrian singer. He sings correct Khyals and possesses a beautiful voice.

Chanteur très populaire de Maharashtra. Chante des khyāls très correctement et a une voix agréable.

1. Ugichă kāñ kāntā *(Marathi)*	Sindhă-Kāfī	Tablā Tānpūra Harmonium	H. M. V. N 5049
Pranatapālă tūñ asashī *(Marathi)*	Lalită	Id.	
2. Prabbu to Rāmachandră *(Marathi)*	Jaiminī-Kalyāṇă	Id.	H. M. V. N 5059
Sharaṇă tujă yéi to *(Marathi)*	Jaunpurī	Id.	
3. Sakhī morī rumă jhumă *(Hindi)*	Durgā	Id.	H. M. V. N 5647
Nīră bharaṇă kaisé jāūñ *(Hindi)*	Tilak-Kāmodă	Id.	
4. Jamanā tată Shyāmă khéléñ hori *(Hindi)*	Brindāvanī-Sāranga	Id.	H. M. V. N 5721
Abă mātabă hūñ kară jāté ho *(Hindi)*	Bihāg	Id.	
5. Bhajă Raghuvīrā Shyāmă yugală charaṇă *(Hindi)*	Bahār	Id.	N 5725
Tumă jāgo Mohană pyāré *(Hindi)*	Bhairavī	Id.	
6. Muralī nādă bharalā *(Marathi)*	Tilangă	Id.	H. M. V. N 15111
Mohakă madhu madhu ripu karī *(Marathi)*	Khamājă-Māṇḍă	Id.	

7.	Bajata nupuṛa kangana *(Hindi)*	Hansa-Kankanī	Tablā Tānpūrā Harmonium	H. M. V. N 15743
	Toré nainā jādū bharé *(Hindi)*	Khamājā-Māṇḍā	Id.	
8.	Jānakī-nāthă kripā karī *(Marathi)*	Khamājā-Māṇḍā	Id.	H. M. V. P. 13296
	Avināshī hā ātamā *(Marathi)*	Durgā	Id.	
9.	Erī mohé jāné dérī māñ Shyāmā sundarāvā *(Hindi)*	Aḍānā (Tritālă, jaladă)	Id. Id.	H. M. V. P 13304
	Shyāmā sundarā manā Mohanā kubarī *(Hindi)*	Déshā-Tilangā (Tritālā)	Id.	
10.	Nīrā bharaṇā maiñ to chali jātā hūñ *(Hindi)*	Mālkosh (Tritālā, jaladā)	Id.	H. M. V. P 13366
	Kadaré pyāré lāgé tumā sé nainā *(Hindi)*	Pīlū (Ṭhumrī, Tritālā)	Id.	
11.	Phūlā vālé kintā maikā vasantā *(Hindi)*	Bahār (Tritālā, jaladā)	Id.	H. M. V. P 13377
	Bālamā morī sūniho *(Hindi)*	Majamūā-Bahār	Id.	
12.	Rādhé Krishṇā bolā mukhā sé *(Hindi)*	Kāfī	Id.	H. M. V. P 13428
	Id.	Id.		
13.	Jayā Jagadīshā Haré *(Hindi)*	Bihārī (Prārthanā)	Id.	H. M. V. P 13480
	Rachā prabhū tūné yahā Brahmaṇḍā sārā *(Hindi)*	Bhairavī (Prārthanā)	Id.	
14.	Khabarā na līnī janī yāravé ((*Hindi)*	Gauḍ-Sārangā	Id.	H. M. V. P 13503
	Na dirā dirā tom tananā tanā déré nā (Mnemotechnic rhythm syllables/ Syllabes de rythme mnémotechniques [bols])	Toḍī (Tarāṇā)	Id.	
15.	Jāgo vrajā rājā kumārā *(Hindi)*	Bhairavī	Id.	H. M. V. P 13521
	Hamā téri bānsarī *(Hindi)*	Déshā	Id.	

NISAR HUSSAIN KHĀN

The son of Fidā Hussain Khān. He is one of the best singers of Khyāls and Tarāṇā-s. Now, very old, he has settled in Budaun (U.P.). Formerly lived in Baroda.

Fils de Fidā Hussain Khān. Est un des meilleurs chanteurs de khyāls et de tarānās. Très âgé maintenant, il s'est retiré à Budaun (Provinces-Unies). Vivait précédemment à Baroda.

1. Āllah jāné *(Urdu)*	Toḍī	Tablā Tānpūrā Sārangī	H. M. V. N 15721
Ṭarāṇā (Mnemotechnic rhythm-syllables/Syllabes de rythme mnémotechniques [bols])	Jaunpurī	Id.	
2. Kānhā ré Nandă nandană *(Hindi)*	Kedāră	Id.	H. M. V. N 15747
Tarāṇā (Mnemotechnic rhythm-syllables/Syllabes de rythme mnémotechniques [bols])	Bhairavī	Id.	
3. Pāyaliyā jhankară *(Hindi)*	Pūriyā-Dhānashrī	Id.	H. M. V. N 15776
Tarāṇā (Mnemotechnic rhythm-syllables/Syllabes de rythme mnémotechniques [bols]	Déshă	Id.	
4. Kangană mumdarīyā *(Hindi)*	Multānī (Tritālă, jaladă)	Id.	H. M. V. N 15809
Tarānā (Mnemotechnic rhythm-syllables/Syllabes de rythme mnémotechniques [bols])	Miyāñ-Malhār (Tritālă, jaladă)	Id.	

OMKARNĀTH THAKUR (Sangītă Martandă, Paṇḍit)

Born in 1897. One of India's most honoured living singers and classical musicians. His voice is beautiful, his technique and knowledge admirable.

Né en 1897. Un des chanteurs et musiciens classiques les plus honorés de l'Inde. Sa voix est fort belle, sa technique et sa science musicale sont admirables.

1. Surajană matavālā *(Hindi)*	Multānī	Tablā Tānpūrā Sārangī	Columbia BEX 201 12 in./30 cm
Vandé Mātaram *(Sanskrit)* by/par Bankim Chatterjee	Bangīyă-Kāfī (National Song/Chant national)	Id.	
2. Pīră na jāni *(Hindi)*	Mālkosh (vilambită)	Id.	Columbia BEX 270 12 in./30 cm.
3. Pagă ghunghară bandhā	Mālkosh	Id.	Columbia BEX 271 12 in./30 cm.
Mīrā nāchi ré *(Hindi)* by/par Mīrābāī			

4. Jhanjhariyā jhanaké *(Hindi)*	Déshkară	Tablā Tānpūrā Sārangī	Columbia VE 1013
Ayă mangă jai ho *(Hindi)*	Champakă	Id.	
5. Mitavā bālamă vā *(Hindi)*	Nilambari	Id.	Columbia VE 1014
Māī kanthă morā *(Hindi)*	Sugharāī	Id.	
6. Garavā bhaī sangă lagé *(Hindi)*	Toḍī (astāī)	Id.	Columbia VE 1016
Id.	Toḍī (jaladă)	Id.	
7. Bolă na lāgé *(Hindi)*	Shuddhă-Kalyāṇă (astāī)	Id.	Columbia GE 3117
Id.	Shuddhă-Kalyāṇă (jaladă)	Id.	
8. Vandé Mātaram *(Sanskrit)*	National Song/Chant national	Tānpūrā	Columbia GE 3132
9. Nandiyā kaisé nīră bharuñ *(Hindi)*	Tilangă (Ṭhumrī, astāī)	Tablā Tānpūrā Sārangī	Columbia GE 3135
Id.	Tilangă (jaladă)	Id.	
10. Rājā térā dungariyā pară *(Hindi)*	Brindāvanī-Sārangă (Bhajană)	Id.	Columbia GE 3143
11. Karată ho mosé néhă ki *(Hindi)*	Shuddhă-Nată	Id.	Columbia GE 3144
12. Mālană lā chună chună kaliyā *(Hindi)*	Tanké-Shrī	Id.	Columbia GE 3178
13. Kadamă kī chhāyā *(Hindi)*	Déshi-Toḍī	Id.	Columbia GE 3187

PADMAVATI SHALIGRAM

1. Tirathă ko sabă kară *(Hindi)*	Tilak-Kāmodă	Tablā Tānpūrā	Columbia GE 1701
Bhajă Krishṇă *(Hindi)*	Pīlū-Mishră	Id.	
2. Kanhé karată mosé *(Hindi)*	Ghandhārī	Id.	Columbia GE 1727
Bhajă lé tu Rāmă nāmă *(Hindi)*	Pahaḍī-Mishră	Id.	

PAṆḌIT RAO NAGARKAR

1. Kiasi vāṇī bavéri *(Hindi)*	Bihāg	Tablā Tānpūrā Sārangī	Columbia GE 3255
Sabă sakhi milakară *(Hindi)*	Shuddhă-Kalyāṇā	Id.	

2. Katată nahīn sajanī *(Punjābī)*	Pradīpakī	Tablā Tānpūrā Sārangī	Columbia GE 3508
Nirămohi morā jiyarā *(Punjābī)*	(Ṭhumrī)	Id.	

PANNĀ BĀĪ (of/de Muzaffarpur)

Now in her old age. A singer of light music in Allahabad and Lucknow.

Agée maintenant. Chanteuse légère d'Allahabad et de Lucknow.

1. Mainkā na bhāyé tiharā batiyān *(Hindi)*	(Dādarā)	Tablā Tānpūrā Sārangī	Columbia GE 2820
Ratiyā kailé vā julumiyā *(Hindi)*	Id.	Id.	
2. Main kaisé jaī hūn mori bagé *(Hindi)*	(Dādarā)	Id.	Columbia GE 7038
Bagiyā kaisé jāūn *(Hindi)*	Id.	Id.	

PYĀRĀ SĀHAB (of/de Rampur)

Had an almost feminine voice and was unrivalled as a singer of Ṭhumrī. He made many gramophone records about 1926. He was the court musician of Rājā Tagore in Bengal.

Doué d'une voix presque féminine, n'avait pas son pareil pour chanter les Ṭhumrīs. Enregistra ses disques aux environs de 1926. Était musicien de la cour de Rājā Tagore, au Bengale.

1. Inā dinon joshé janūn hai téré divāne ko *(Hindi)*	(Gazal)	Tablā Tānpurā	H. M. V. P. 10034
Békāramă va bākāramă chūn madă bahisābă andară *(Hindi)*	Id.	Id.	
2. Bahu téră samajhāyé rī *(Hindi)*	Bhairavī	Id.	H. M. V. N 25895
Ajă main lāḍungī sainyā *(Hindi)*	(Dādarā)	Id.	

RĀMĂKRISHNĂ BUVĀ VAZÉ (Gāyanāchāryă)

A pupil of Nisar Hussain Khān, he was a good Khyāl singer. He travelled much, then settled in Poona.

Aujourd'hui décédé. Était un bon chanteur de khyāls; élève de Nizar Hussain Khān. Voyagea beaucoup, puis s'établit à Poona.

1. Tirathă ko sabă karé *(Hindi)*	Tilak-Kāmodă (Tritala)	Tablā Tānpūrā Sārangī	Columbia GE 1501
Bolaré papīhără *(Hindi)*	Miān-Malhār	Id.	

2. Ḍārā ḍārā patanā bālamā *(Hindi)*	Bhairavā-Bahār	Tablā Tānpūrā Sārangī	Columbia GE 1517
Harā damā maulā téro *(Hindi)*	Jaunpurī	Id.	
3. Ḍamaru ḍamā ḍamā bajé *(Hindi)*	Natā-Bihāg	Id.	Columbia GE 1532
Tarāṇā (Mnemotechnic rhythm-syllables/Syllabes de rythme mnémotechniques [bols])	Māravā	Id.	
4. Bo[illegible] Rādhé abā tū *(Hindi)*	Baravā	Id.	Columbia GE 1540
Udho karmanā kī gatā *(Hindi)*	(Bhajanā)	Id.	
5. Sakhī mukhā chandrā *(Marathi)*	Khambāvatī	Id.	Columbia GE 1554
Méré gharā āyé *(Hindi)*	Tilangā (Ṭhumrī)	Id.	
6. Harā Harā Shankarā *(Hindi)*	Bhatiyārā	Id.	Columbia GE 1759
Jobanā rasā lé gaī *(Hindi)*	Gārā-Bāgeshrī	Id.	
7. Masalatā puchā dayā *(Hindi)*	Toḍī	Id.	Columbia GE 3177
Vidyādharā guṇiāñ *(Hindi)*	Ṣhatārāgā	Id.	
8. Tarāṇā (Mnemotechnic rhythm-syllables/syllabes de rythme mnémotechniques [bols])	Brindāvani-Sārangā	Id.	Columbia GE 3182
Piyā nahīñ āyé *(Hindi)*	Khamājā	Id.	
9. Balā balā jaīyé *(Hindi)*	Bhatiyārā	Id.	Columbia GE 3189
Prītā purānī *(Hindi)*	Kāfī-Kānaḍā	Id.	

RĀMĀKRISHNĀ MISRĀ (Pt.)

Son and brother of celebrated musicians. Court musician of Nepal. He later came to Calcutta. His knowledge of rhythm was exceptional.

Fils et frère de musiciens célèbres. Musicien de la cour de Nepâl. Vint ensuite à Calcutta. Possédait une science exceptionnelle du rythme.

1. Būndanā baṭashāī *(Hindi)*	Méghā-Malhār	Tablā Tānpūrā Sārangī	Hindusthan H 447
Sohé ri māiñ *(Hindi)*	Shudhhā-Toḍī	Id.	

RĀMĂ MARATHÉ

1. Sabă sé unchī prémă sagāī (*Hindi*)	(Bhajană)	Tablā Tānpūrā Sārangī	Columbia GE 3525
Mană lago méro yāră phakīrī mén (*Hindi*) by/par Kabīr	Id.	Id.	
2. Badaravā barasană ko ayé (*Hindi*)	Sură-Malhār (Tritālă)	Id.	Columbia GE 3574
Jā jā ré apané mandirā vā (*Hindi*)	Bhīmpalāshrī	Id.	

RĀṆADÉ (J. L.)

A popular singer with a facile and accurate voice.

Son chant, habile et juste, lui a assuré une grande popularité.

1. Udāsă manālā lāgalā (*Marathi*)	Bhairavī	Tablā Tānpūrā Harmonium	H. M. V. N 5110
Girīdhară kāñ rusalā (*Marathi*)	Tilak-Kāmodă	Id.	
2. Godă godă muralī (*Marathi*)	Pahāḍī-Mishră	Id.	H. M. V. N 5199
Jādugirī nayanīñ thoră (*Marathi*)	Bhairavī	Id.	
3. Phulalyā kalyā prémāchā (*Marathi*)	Māṇḍă (Tritālă)	Id.	H. M. V. N 5227
Jagīñ āsarā prabhu cha kharā (*Marathi*)	Patadīpă (Tritālă)	Id.	
4. Navală hī bansarī hansarī (*Marathi*)	Tilak-Kāmodă	Id.	H. M. V. N 5275
Ati godă godă lalăkārī (*Marathi*)	Bhīmpalāshrī	Id.	
5. Kalīkā godă nāché (*Marathi*)	Kāfī	Id.	H. M. V. N 5292
Manamohană rusalāsă (*Marathi*)	Déshă	Id.	
6. Ghară jāné dé Kanhaiyā pyāré (*Hindi*)	Kāfī (Tritālă)	Id.	H. M. V. N 5712
Chunarī rangă dé mori (*Hindi*)	Tilangă	Id.	
7. Churiyāñ kară ké gayé (*Hindi*)	Mālkosh	Id.	H. M. V. N 5746
Khélată āyé horī (*Hindi*)	Bhīmpalāshri	Id.	

8. Kaisé katé rajanī sajanī *(Hindi)*	Bāgeshri	Tablā Tānpūrā Harmonium	H. M. V. N 5768
Khélată saba Vrajă nară *(Hindi)*	Bihāg	Id.	
9. Aisi na māro pichakārī *(Hindi)*	Khamājă (Ṭhumrī)	Id.	H. M. V. N 5777
Nā bolo Shyāmă hami sangă *(Hindi)*	Sārangă (Tritālă)	Id.	
10. Mérā mană lé gayo Giradhārī *(Hindi)*	Yamană	Id.	H. M. V. N 5794
Darshană bină jiyarā tarasé *(Hindi)*	Tilak-Kāmodă	Id.	
11. Gagară *(Hindi)* maiñ kaisé lé jāūñ	Durgā	Id.	H. M. V.
Ajă sakhi Shyāmă sundară *(Hindi)*	Māṇḍă	Id.	N 5804
12. Khélană lāgé Shyāmă *(Hindi)*	Bhīmpalāshrī	Id.	H. M. V. N 5835
Kală na padé mohé *(Hindi)*	Puriyā	Id.	
13. Jamunā maiñ kaisé jāūñ *(Hindi)*	Pahāḍī-Kaharvā (Tritālă)	Id.	H. M. V. N 15810
Ajăhūñ nahīñ āyé *(Hindi)*	Nandă (Tritālă)	Tablā Tānpūrā Harmonium Violin/Violon	

RASULANĂ BĀĪ (of/de Benares)

A well-known singer of Ṭhumrīs. Now in her old age.

Chanteuse bien connue de Ṭhumrīs. Maintenant très âgée.

1. Jā maiñ tosé nāhin bolūñ *(Hindi)*	(Ṭhumri)	Tablā Tānpūrā Sārangī	Columbia GE 2781
Békală jiyā ho tumaré kāraṇă *(Hindi)*	(Dādarā)	Id.	
2. Bisaraī ho na bālamă *(Hindi)*	Bhairavī (Dādarā)	Id.	Columbia GE 2819
Jāgă paḍī maiñ to piyā ké *(Hindi)*	Tilangā (Ṭhumri)	Id.	
3. Chhinkată paniyā ko jāyă *(Hindi)*	Purvī	Id.	Columbia GE 2888
Abă rājā ḍară lāgé *(Hindi)*	Id.	Id.	

4. Jhhulaniyā vālī ré daiyā *(Hindi)*	(gītă, kajarī)	Tablā Tānpūrā Sārangī	Columbia GE 2912
Kāhé tākélū gurérā ké *(Hindi)*	Id.	Id.	
5. Kāhé piyā mosé *(Hindi)*	(Ṭhumrī)	Id.	Columbia GE 2969
Mată kiyā morī *(Hindi)*	Id.	Id.	
6. Lagatā kaléjava méñ chotă *(Hindi)*	Bhairavī (Ṭhumrī)	Id.	Columbia GE 3200
Kāhé prītă lagāī *(Hindi)*	Multānī (Khyāl)	Id.	
7. Kaună tarahă sé tumă khé-lată *(Hindi)*	(gītă)	Id.	Columbia GE 7080
Kankară mohé lāgă jai hé *(Hindi)*	(gītă, Dādarā)	Id.	

RATANJANKAR (S. N.)

The son of a Sanskrit scholar. One of the best Indian musicologists as well as a singer of great repute. He was a pupil of Vishnu Nārāyană Bhātkhaṇḍé and had the opportunity to study with him the traditions of Indian music. As he hesitated to make a trade of his musical talent, Bhātkhaṇḍé had him appointed Principal of the newly founded Marris College of Music, now the National Academy of Indian Music, at Lucknow.

Fils d'un érudit sanscrit, S. N. Ratanjankar est un des meilleurs musicologues indiens et un chanteur de grand renom. A été l'élève de Vishnu Nārāyană Bhātkaṇḍé, avec qui il a pu étudier les différentes traditions de la musique indienne. Comme il hésitait à tirer profit de son talent musical, Bhātkhaṇḍé le fit nommer principal du collège de Marris, nouvellement fondé, devenu aujourd'hui l'Académie nationale de musique indienne de Lucknow.

Six preliminary lessons in North Indian music/Six leçons préliminaires sur la musique de l'Inde septentrionale :

1.	I.	The 12 notes and 10 basic scales Les 12 notes et les 10 gammes fondamentales	Tablā Tānpūrā Sārangī	Columbia GE 3361
	II.	Id.	Id.	
2.	III.	Alhaiyā-Bilāval (The Bilāval-basic scale [major mode], ascending and descending scale, characteristic motive [pakaḍă] modal shape [ālāpă], song/La gamme fondamentale Bilāval [mode majeur], gammes montante et descendante, motif caractéristique [pakadă], exposition du thème, [ālāpă], chant)	Id.	Columbia GE 3362
	IV.	Bihāg	Id.	

3. V. Déshkară, (Ascending-descending scale, characteristic motive, modal shape, song/Gammes montante et descendante, motif caractéristique, exposition du thème, chant)		Tablā Tānpūrā Sārangī	Columbia GE 3363
VI. Durgā (Ascending-descending scale, characteristic motive, modal shape, song/Gammes montante et descendante, motif caractéristique, exposition du thème, chant)		Id.	
4. Jayă jayă Rāmă japă nāmă *(Hindi)*	Niyāñ-kā-Sārangă	Id.	Columbia GE 3437
Madhumatī·āyī *(Hindi)*	Kedāră-Bahār	Id.	
5. Vidyā dani *(Hindi)*	Gopi-Vasantă	Id.	Columbia GE 3481
Sumāră-sahab *(Hindi)*	Sālă-Barăli (Khyāl)	Id.	
6. Pyāré lālă to ré ri adhīnă *(Hindi)*	Pīlū (Tritālă)	Id.	Columbia H 381
Barasană ké bādală kāré *(Hindi)*	Sūră-Malhār (Tritālă)	Id.	
7. Dāduravā bulāyé bādariyā *(Hindi)*	Gauḍ-Malhār	Id.	Hindusthan H 272
Ayé ḍumaravā gailā *(Hindi)*	Bahār (Tritālă)	Id.	

RATNĂ BĀĪ BANTWĀL

1. Piyā mosé kahé nā *(Hindi)*	Aḍāṇā	Tablā Tānpūrā Sārangī	Jay Bharată SJ 5009
Sunaliyo binati *(Hindi)*	Yogiyā	Id.	

ROSHANĀRĀ BÉGUM

Abdul Karim's most outstanding pupil. She often sings on Radio Bombay.

Une des élèves les plus brillantes d'Abdul Karim. Chante souvent à la radiodiffusion de Bombay.

1. Āyorī méré ghară *(Hindi)*	Karnātaki	Tablā Tānpūrā	Columbia VE 5032
Tānă kaptānă *(Hindi)*	Aḍāṇā	Id.	
2. Kabă hūñ na bhéjī pātī *(Hindi)*	(Ṭhumrī)	Id.	Columbia VE 5037
Kaisé jāūñ sakhi *(Hindi)*	Pūrvī	Id.	
3. Allah kā jalvā bandé ko *(Urdu)*	(Gazal)	Id.	Columbia VE 5045
Tumă ho rutăbé méñ ālī *(Urdu)*	(Nāṭă)	Id.	

4. Mathé tilakă dharo *(Hindi)*	Shankarā (astāī)	Tablā Tānpūrā	Columbia VE 5047
Jhulānā dālă dé *(Hindi)*	Shankarā (jaladă)	Id.	
5. Abă hārī nanadīyā *(Hindi)*	(Ṭhumrī)	Id.	Columbia VE 5050
Limhuă ṭalé *(Hindi)*	Pūrvī (gītă)	Id.	
6. Chhailavā kahūn̄ sé *(Hindi)*	Maru-Sārangă	Id.	Columbia VE 5053
Tarāṇā (Mnemotechnic rhythm-syllables/Syllabes de rythme mnémotechniques [bols])	Mālkosh	Id.	
7. Nairadayī lagară maikā *(Hindi)*	Bihāg	Id.	Odeon SB 2359
Kangană nunariyā mori *(Hindi)*	Multāni	Id.	
8. Beguṇă guṇă gāo *(Hindi)*	Gujrī-Toḍī	Id.	National TH 8342

SAIGAL (K. L)

From Jullundur in Punjab. A film artist who mainly sang light music and modern songs. He was gifted with a beautiful voice.

Originaire de Jullundur, au Pendjab. Était un artiste de cinéma qui chantait surtout de la musique légère et des chants modernes. Sa voix était ravissante.

1. Lākhă sahī abă pīkī batiyan̄ *(Hindi)*	(Ṭhumrī)	Tablā Tānpūrā Harmonium	Hindusthan H 193
Lagă gaī chotă karéjavā *(Hindi)*		Id.	
2. Nuktāchīn̄ hai gamé dilă usko basāé na bané *(Hindi)*	(Gazal)	Id.	Hindusthan H 241
Yahă tassaruphă Allāhă *(Urdu)*		Id.	
3. Rahmată pé térī méré gunaon pé nază hai *(Urdu)* by/par Ghalib	(Gazal)	Id.	Hindusthan H 550
Shamā kā jală nā hai *(Urdu)* by/par Ghalib		Id.	
4. Bahută usă galī ké kiyé héră phéră *(Urdu)*	(Gazal)	Id.	Hindusthan H 931
Dilă sé téri nigāhă *(Urdu)*		Id.	

5. Idhară phiră bhī ānā udhară jāné valī *(Urdu)*	(Gazal)	Tablā Tānpūrā Harmonium	Hindusthan H 1004
Matăvālé panésé jo ghatā *(Urdu)*	Id.	Id.	
6. Lāī hayātă āé kajā lé chali chalé *(Urdu)*	(Gazal)	Id.	Columbia VE 1501
Gară siyahă bakhată hī hotā *(Urdu)*	Id.	Id.	
7. Panchhī kāhé hotă udāsă *(Hindi)*	(Gazal)	Id.	Columbia VE 1502
Suno suno é Krishnă kāla *(Hindi)*	Id.	Id.	
8. Duniyā méñ huñ duniyā kā *(Hindi)*	(Gazal)	Id.	Columbia VE 1503
Kaună virāné méñ *(Hindi)*	Id.	Id.	
9. Dină niké bité jată haiñ *(Hindi)*	(Bhajană)	Id.	Hindusthan H 156
Āo sară bită jātă *(Hindi)*		Id.	

SAMSHAD BĀĪ

A film actress and singer of light music.

Actrice de cinéma et chanteuse de musique légère.

1. Pāyală kī jhankără *(Hindi)*	Pūriyā-Dhanashri	Tablā Tānpūrā Sārangī	Columbia GE 1502
Mérā mană manată *(Hindi)*	Khamājă (Ṭhumrī)	Id.	

SACHINĂ DÉVĂ VARMANĂ

Belongs to the royal family of Tippera. Studied music with Krishnă Chandră Dey and later with Vishmadevă Chatterjee.

De la famille royale de Tippera. Étudia la musique avec Krishnă Chandră Dey, puis avec Vishmadevă Chatterjee.

1. Ālo chhāyā dolā *(Bengali)*	Behār	Tablā Harmonium	Hindusthan H 137
Jadi dakhiṇā pavană *(Bengali)*	Gāndhāri	Id.	

SARASVATĪ BĀĪ RAṆÉ

1. Jobanāré lalaiyā *(Hindi)*	Chandrakaunsă	Tablā Tānpūrā Sārangī	Columbia GE 3550
Morā mană hară līno *(Hindi)*	(Ṭhumrī)	Id.	

2. Na bolo Shyāmă *(Hindi)*	Sārangă	Tablā Tānpūrā Sārangī	Columbia GE 17524
Çhalo sakhī khélé *(Hindi)* (A song of the Spring Festival/Chant de la fête printanière)	(Holi)	Id.	

SAWAI GANDHARVĂ

Now elderly. Was the favourite pupil of Abdul Karim Khān. He comes from North Karnatak and mainly sings Khyāl.

Maintenant assez âgé. A été l'élève favori d'Abdul Karim Khān. Originaire du Kanara du Nord. Chante surtout des khyāls.

1. Kahé rājā lānată jiyarā hamara *(Hindi)*	Dhānī	Tablā Tānpūrā Sārangī	H. M. V. N 5713
Lālă jină karahū *(Hindi)*	Hindolă	Id.	
2. Bādarvā barană lāgé *(Hindi)*	Sūrădāsī-Malhār	Id.	H. M. V. N 5726
Kishorī kyūñ bală mohé na *(Hindi)*	Māṇḍă	Id.	
3. Jāo jāo sakhī mādhovană méñ *(Hindi)*	Tilangă	Id.	H. M. V. N 5744
Mană mén Mohană virājă *(Hindi)*	Tilak-Kāmodă	Id.	
4. Samajă mană Gorakhă nandă *(Hindi)*	Gujari-Toḍī	Id.	H. M. V. N 15827
Piyā guṇă maunétă *(Hindi)*	Puriyă	Id.	
5. Prītă nā kijiyé *(Hindi)*	Āsāvari	Id.	H. M. V. N 15858
Banarā vyāhană *(Hindi)*	Nată-Malhār	Id.	
6. Bină dékhé paḍată nahīn *(Hindi)*	Bhairavī (Ţhumrī)	Id.	H. M. V. N 15889
Pāră kară arajă suno *(Hindi)*	Puriyā-Dhānashrī	Id.	
7. Kală na paré maikā *(Hindi)*	Shankarā	Id.	H. M. V. HT 46 12 in./30 cm.
Jo téri rājā jo chahé *(Hindi)*	Āḍāṇā	Id.	

SHARĀFAT HUSAIN KHĀN

Made this record at the age of 12.

A enregistré ce disque à l'âge de douze ans.

1.	Hajarată Alī (*Urdu*)	Bihāg	Tablā Tānpūrā Sārangī	Hindusthan H 1198
	Erī alīrī (*Urdu*)	Multānī	Id.	

SHRĪMATĪ BĀĪ NARVÉKAR

A good classical singer from Maharashtra.

Bonne chanteuse classique, de Maharashtra.

1.	Gaḍuva karasolé	Bahār	Tablā Tānpārū Sārangī	Odeon SB 2126
	Hari ké sangă méñ to (*Hindi*)	Sārangă	Id.	

SHRĪPADĂ RAO NEVARÉKAR

1.	Jā bhayă na mamă mană (*Marathi*)	Mālkosh	Tablā Tānpūrā Sārangī	Columbia GE 3982
	Bahută dină nachă bhéṭa-lon (*Marathi*)	Bāgéshrī	Id.	

SUSHILĀ TEMBÉ

A popular artist from Bombay.

Chanteuse populaire de Bombay.

1.	Shyāmă Mohană majhiyā (*Marathi*)	Bhairavī	Tablā Tānpūrā Sārangī	Columbia GE 8101
	Chală chală Mathurā (*Marathi*)	Bāgéshrī	Id.	
2.	Aisi na māro pichakāri (*Hindi*)	(Ṭhumrī, Tritālă)	Tablā Tānpūrā Harmonium	Columbia GE 8106
	Dékhiri aisi (*Hindi*)	Nandă (Tritālă)	Id.	
3.	Dattă guru dattă guru (*Marathi*)	Mālkosh (Tritālă)	Tablā Tānpūrā Sārangī	Columbia GE 8105
	Ḍamru ḍamru dujhé bajé (*Marathi*)	Aḍāṇā	Id.	

4. Badală gayo nainā *(Hindi)*	Pīlū	Tablā Tānpūrā Sārangī	Columbia GE 8107
Ā miyāñ sandé *(Hindi)*	Sohanī	Id.	
5. Mukhă sé Rāmă kaho *(Hindi)*	Yogiyā (Tritālă)	Id.	Columbia GE 8108
Jhanană bajé *(Hindi)*	Déshkară (Tritālă, jaladă)	Id.	
6. Hată chodă dé *(Hindi)*	Bihāgadā	Id.	Columbia GE 8109
Sabă sé unchi prémă sagai *(Hindi)*	Bhīmpalāshrī	Id.	
7. Karină yadumanin sadnā *(Marathi)*		Id.	Columbia GE 8120
Svakulă tārakă sutā *(Marathi)*		Id.	
8. Dilrubā hā yā jivāchā *(Marathi)*		Id.	Columbia GE 8218
Hajaratā salāmă dhayāvā *(Marathi)*		Id.	

TĀRĀPADA CHAKRAVARTĪ

Born about 1902. Was first a tablā player, then studied vocal music with Jnānă Goswami. He is now considered one of the good classical singers in Bengal.

Né aux environs de 1902. Fut d'abord joueur de tablā, puis étudia la musique vocale avec Jnānă Goswami. Est maintenant considéré comme un des bons chanteurs classiques du Bengale.

1. Phāguné samīrană sané *(Bengali)*	Durgā	Tablā Tānpūrā Harmonium	Megaphone JNG 5467
Chāmélī méla āñkhi *(Bengali)*	Bhūpālī	Id.	
2. Kothā gélé Shyāmă *(Bengali)*	Bhairavī	Id.	Megaphone JNG 5716
Vané vané pāpiyā bolé *(Bengali)*	Bahār	Id.	
3. Khola khola mandiră dvāră *(Bengali)*	Mishră-Tilangă	Id.	Megaphone JNG 5751
É rāngā godhūlī *(Bengali)*	Gujari-Todī	Id.	

VALLABHĂDĀS (Swāmī)

A pupil of Faiyaz Khān.

Élève de Faiyaz Khān.

1. Darshană binā nainā tarasé *(Hindi)*	Bihārā	Tablā Tānpūrā Sārangī	Columbia GE 3219
Basé ură sahajānandă *(Hindi)* by/par Swami Sahajānandă	Durgā	Id.	

VASANTĂ (Master, of Surat/Maître, de Sarant)

A well-known singer of light and classical music. He mainly lives in Bombay.

Chanteur bien connu de musique légère et de musique classique, qui vit surtout à Bombay.

1. Dulhană banā ké mārā *(Hindi)*	(Gazal)	Tablā Tānpūrā Sārangī	H. M. V. N 4124
2. Kabulă karé na kyoñ kară *(Hindi)*	(Gazal)	Id.	H. M. V. N 4139
Aré o ūdho *(Hindi)*	Durgā (Gazal)	Id.	
3. Méri mātā ké sară pară *(Hindi)*		Id.	H. M. V. N 15727
4. Mathurā méñ na sahi *(Hindi)*		Id.	H. M. V. N 5707
5. Do phulă sāthă phulé *(Hindi)*	(Dādarā)	Id.	H. M. V. N 5737
Sabă chalā chalī kā *(Hindi)*	Bhairavī	Id.	

VAZĪR KHĀN (of/de Rampur)

Died about 1920. Was a very great master of Indian music and the greatest Dhrupad singer of his time.

Mort aux environs de 1920. Était un très grand maître de la musique indienne et, de son temps, le plus grand chanteur de dhrupads.

1. Labé jāu bakhshă kā unaké Karishmā *(Urdu)*	(Gazal)	Tablā Tānpūrā Sārangī	H. M. V. P 10434
Chalé gayé vahă adayéñ dikhā ké *(Urdu)*	Id.	Id.	

VILAYAT HUSSAIN

A nephew of Faiyaz Khān, he belongs to a celebrated tradition (gharānā) of Agra. He mainly sings Khyāls but also knows Dhrupads.

Neveu de Faiyaz Khān, appartient à la célèbre tradition (gharānā) d'Agra. Chante surtout des khyāls, mais aussi des dhrupads.

1. Tujhasé japākă paré *(Hindi)*	Bilāval	Tablā Tānpūrā Sārangī	Columbia BEX 269 12 in./30 cm.
Arī birahană bichharană *(Hindi)*	Asāvari	Id.	

VIMALĂ PATKĪ (Shrīmatī)

1. Sumīră ho nāmă *(Hindi)*	Jaunpurī	Tablā Tānpūrā Harmonium	H. M. V. N 26705
Rangă réliyān karată *(Hindi)*	Mālkosh (Tritālă, jaladă)	Id.	
2. Madhu bansarī *(Hindi)*	Bāgeshrī (Tritālă)	Id.	H. M. V. N 26852
Ḍārī ḍārī rangă *(Hindi)*	Aḍāṇā (Tritālă, jaladă)	Id.	
3. Jā jā ré *(Hindi)*	Gauḍ-Sārangă	Id.	H. M. V. N 35225
Vană vană bolată koyaliyă *(Hindi)*	Bahār	Id.	

VINĀYAKĂ RAO PATVARDHAN

A singer of Khyāls and Bhajanās. He is one of the most representative disciples of Vishnu Digambar Paluskar.

Chanteur de khyāls et de bhajanās. Est un des disciples les plus représentatifs de Vishnu Digambar Paluskar.

1. Piti to kānă nāvaḍé *(Marathi)* (from/de Kānhopātrā)	Patădipă	Tablā Tānpūrā Sārangī Harmonium	H. M. V. N 4135
Ashī naté ho chārutā *(Marathi)* (from/de Kānhopātrā)	Tilangă	Id.	
2. Karī dayā dévā mādhavā *(Marathi)*	Kāfī (Tritālă)	Id.	H. M. V. N 5011
Tārāṇā (Mnemotechnic rhythm-syllables/Syllabes de rythme mnémotechniques [bols])	Malhār (Tritālă)	Id.	
3. Jogī mată jā *(Hindi)* by/par Mīrābāī	Bhairavī (Bhajană)	Id.	H. M. V. N 5631
Tarāṇā (Mnemotechnic rhythm-syllables/Syllabes de rythme mnémotechniques [bols])	Bhairavī	Id.	

4. Ritu āī sāvană kī *(Hindi)*	Jayantă-Malhār	Tablā Tānpūrā Sārangī Harmonium	H. M. V. N 25849
Tarāṇā (Mnemotechnic rhythm - syllables / Syllabes de rythme mnémotechniques [bols])	Bhūpālī	Id.	
5. Sundară Shyāmă dékhană ko *(Hindi)*	Jayăjayanti (Tintālă)	Id.	H. M. V. N 26000
Shrī giridhară āgé *(Hindi)* by/par Mīrābāī	Bahār	Id.	
6. Madhu banśarī pyārī *(Hindi)*	Mishră-Kāfī (Tintālă)	Id.	H. M. V. N 26090
Bhavană té nikasé *(Hindi)*	Sūră-Malhār (Tintālă)	Id.	
7. Bādaravā gaharé āyé *(Hindi)*	Rāmădāsī-Malhār	Id.	H. M. V. N 35465
Dhiră kită taka dhi dhi nā Tarāṇā (Mnemotechnic rhythm - syllables / Syllabes de rythme mnémotechniques [bols])	Bhūpālī (Trivată)	Id.	

VISHMADEVĂ CHATTOPADHYAYĂ

First studied music with Nāgendră Nāth Dattă of Rāmăghāt. He began to record when he was only 15. Later he studied with Badal Khān and Faiyaz Khān. He gave up music for several years and lived retired in the Pondicherry Ashram, but has now come back to Calcutta. His voice is extremely beautiful.

Étudia d'abord la musique avec Nāgendră Nāth Dattă, de Rāmăghāt, et commença à enregistrer dès l'âge de quinze ans. Étudia ensuite avec Badal Khān et Faiyaz Khān. Renonça à la musique pendant plusieurs années et se retira à l'ermitage de Pondichéry. Est maintenant de retour à Calcutta. Sa voix est extrêmement belle.

1. Phuléri dină hala yé abasānă *(Bengali)*	Jayăjayanti	Tablā Tānpūrā Harmonium	Megaphone JNG 391
Shéṣérā gānăti chhila tomă lāgi *(Bengali)*	(Gazal)	Id.	
2. Nabāruna rāgé tumi sāthī go *(Bengali)*	Bhairavī	Id.	Megaphone JNG 449
Taba lāghi byathā othé yé kusumi *(Bengali)*	Déshī-Toḍī	Id.	
3. Mukhă moḍă moḍă musakātă *(Hindi)*	Mālkosh	Id.	Megaphone JNG 513
Ajă āo rī sakhī *(Hindi)*	Ashā	Id.	

4. Piñ piñ ratatā papiharā *(Hindi)*	Lalitā	Tablā Tānpūrā Harmonium	Megaphone JNG 656
Abăho lālanā maikā *(Hindi)*	Bihāg	Id.	
5. Piyā paradéshā vā *(Hindi)*	Dhānashri	Id.	Megaphone JNG 698
Rutā vasantā *(Hindi)*		Id.	
6. Taḍé sélā manā jā *(Hindi)*	(Ṭhumrī)	Id.	Megaphone JNG 850
Hañ manā bhāvaniyāñ *(Hindi)*	Tilangā	Id.	
7. Bābanā dévatā *(Hindi)*	Shankarā	Id.	Megaphone JNG 910
Saiyañ tu ekā béri ājā *(Hindi)*	(Ṭhumrī)	Id.	
8. Mati milániyān *(Hindi)*	Kāmodā	Id.	Megaphone JNG 960
Dukhavā maiñ kāsé kahūñ *(Hindi)*	Tilak-Kāmodā	Id.	
9. Pidā nā jani ré *(Hindi)*	Mālkosh	Id.	Mégaphone JNG 1017
Bhalā morā manā Daṇḍi muralī bajāī *(Hindi)*	Kāfī-Bhairavī (Ṭhumrī)	Id.	
10. Jāgo āloké lagané *(Bengali)*	Rāmākali	Id.	Megaphone JNG 5175
Yadi mané paḍé sé dinérā kathā *(Bengali)*	Kāfī-Bhairavī	Id.	

WAHIDON BĀĪ (of/de Āgrā)

Died a few years ago. Was a well-known singer of Ṭhumrīs. She mainly lived in Delhi.

Morte il y a quelques années. Était une chanteuse bien connue de Ṭhumrīs. A surtout vécu à Delhi.

1. Jhūlā kinā né ḍālo *(Hindi)*	Sāvanā	Tablā Tānpūrā Sārangī Harmonium	Megaphone JNG 975
Sakhi rī piyā binā *(Hindi)*	(Ṭhumrī)	Id.	
2. Kālī kālī jo ghatā *(Hindi)*	(Ṭhumrī)	Id.	Megaphone JNG 1106
Achhé aisā ho *(Hindi)*	Id.	Id.	

ZOHRA BĀĪ

A famous singer of Ṭhumrīs from the United Provinces. Was a disciple of Kalé Khān. She died many years ago in Calcutta.

Célèbre chanteuse de Ṭhumrīs des Provinces Unies, disciple de Kalé Khān. Morte il y a longtemps déjà à Calcutta.

1. Rāmă karé nayană (*Hindi*)	Kāfī-Khamsă (Kaharva)	Tablā Tānpūrā Sārangī	H. M. V. P. 347
Pī ké hamă tumă jo chalé jhuma te (*Pushto*)	Pīlū (Gazal)	Id.	
2. Kaună rangă nanadī (*Hindi*)		Id.	Twin FT 4354
Savéré chalā jai ho (*Hindi*)	(Dādarā)	Id.	

CHAPTER III

BHAJANĂS

(Songs of Mystic Love) and

KĪRTANĂS

(Hymns of Glory)

CHAPITRE III

BHAJANĂS

(Chants d'amour mystique) et

KĪRTANĂS

(Hymnes de gloire)

BHAJANĂS (Songs of Mystic Love)

Songs have a unique place in the traditional popular music and in the religious life of India. Many of the writers of Bhajanăs were great musicians and poets.

BHAJANĂS (Chants d'amour mystique)

Les chants tiennent une place unique dans la musique populaire traditionnelle et dans la vie religieuse de l'Inde. Beaucoup de compositeurs de bhajanăs étaient de grands poètes et musiciens.

THE SONGS OF KABĪR
LES CHANTS DE KABĪR

KABĪR (1450-1508)

A Mohamedan weaver of Benares. He composed numerous songs in Hindi, many of which are still traditionally preserved.

Tisserand musulman de Bénarès. A composé en hindi de nombreux chants dont beaucoup ont été conservés par la tradition.

	Sung by Chanté par	Accompaniment Accompagnement	
1. Ājă méré ghară prītamă	Juthikā Roy (Kumārī)	Tablā Tānpūrā Orch.	H. M. V. N 16418
2. Ghūnghată ka pată kholă (Rāgă Darbārī)	Juthikā Roy (Kumārī)	Id.	H. M. V. N 16418
3. Hari bolo ré bhāī	Vaidyānāth Seth	Duggī Kartālă Harmonium	Colombia GE 5002
4. Jāgo pyārī	Id.	Id.	Id.

5. Kabīră Bhajană	Rénukā Dās Guptā	Tablā	Hindusthan H 11106
6. Mană lāgo méro yără fakīrī méñ	Rāmă Marāthé (Master/Maître)	Tablā Tānpūrā Sārangī	Columbia GE 3525.
7. Mosé kahā nā jāyé	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16562
8. Rāmă bhajană bină koī nā	Kabīră Dāsī	Tablā Tānpūrā	Columbia GE 5190
9. Rāmă Rahīmă méñ bhédă nā koī	Kabīră Dāsī	Id.	Columbia GE 5190
10. Sabă sé uñchī prémă sagāī	Rāmă Marāthé (Master/Maître)	Id.	Columbia GE 3525
11. Sājanavā nainā méré	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16562

THE SONGS OF SURDĀS

LES CHANTS DE SURDĀS

SURDĀS (1483-1563)

A celebrated Hindi poet and song composer who lived in Mathurā. He wrote a very large number of songs, a few of which are recorded.

Célèbre poète et compositeur de langue hindi qui vivait à Mathurā. A écrit un nombre considérable de chants, dont quelques-uns seulement sont enregistrés.

1. Dérā bhaī Prabhu	Sant Tukdojī Mahārājā	Tablā Tanpūrā Sārangī	H. M. V. N 26591
2. Jabă prāṇă taṇă sé nikalé	Himāngsū Dutt	Tablā Tānpūrā	H. M. V. P 11797
3. Vaishnavă jană to téné kahiyé jo pīră paraī jané	Subbulakshmī (M. S.)	Tablā Tānpūrā Sārangi	H. M. V. N 14408
4. Bālă yogi āyā	Abharāmă Bhagat	Id.	Columbia GE 3976

THE SONGS OF MĪRĀBĀĪ (16th Century)

LES CHANTS DE MĪRĀBĀĪ (XVIe siècle)

MĪRĀBĀĪ

A Rajput princess born in 1501. She left her home to become a wandering mendicant. Her songs are still today sung all over Northern India. She wrote in Vrajă Bhāshā, a poetic form of Hindi.

Née en 1501. C'était une princesse radjpoute, qui quitta les siens pour devenir une mendiante errante. De nos jours encore ses œuvres se chantent dans toute l'Inde septentrionale. Écrivait en Vrajă Bhāshā, forme poétique de l'hindi.

1. Aratī térī ho	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16542
2. Bādală dékhă ḍarī	Juthikā Roy (Kumārī)	Id.	H. M. V. N 16218
3. Barakhé bādaravā sāvană kī	Satī Dévī	Tablā Tānpūrā Harmonium	H. M. V. P 11807
4. Barakhé bādaravā sāvană kī	Vinodini Dīxit	Id.	Columbia GE 3354
5. Baso méré nainană méñ	Rāṇadé (J. L.)	Id.	H. M. V. N 26567
6. Bhajă lé ré mană Gopālă guṇă	Juthikā Roy (Kumārī)	Kholă Ghungharū Harmonium	H. M. V. N 7419
7. Chalo mană Gangā Jamunā tīră	Dattatréyă V. Paluskar (Paṇḍită)	Tablā Tānpūrā Sārangī	Columbia GE 3868
8. Ḍālī ḍālī phūlă	Sachină Dévă Varmană	Orch.	H. M. V. N 35331
9. Darshană bină dukhană lāgé naină	Juthikā Roy (Kumārī)	Kholă Nupură Harmonium	H. M. V. N 16031
10. Darshană dījo āyé	Juthikā Roy (Kumārī)	Tablā Ghungharū Orch.	H. M. V. N 16597
11. E Prabhu tumă chandană hamă pānī	Vasantă (Master/ Maître)	Tablā Tānpūrā Sārangī	H. M. V. N 5758
12. Galī to chāroñ bandă huī	Juthikā Roy (Kumārī)	Kholă Nupură Harmonium	H. M. V. N 16447
13. Ghaḍī ékă na suhāvé	Juthikā Roy (Kumārī)	Id.	H. M. V. N 16542
14. Hari tumă haro	Subbulakshmī (M. S.)	Tablā Tānpūrā Sārangī	H. M. V. N 14422
15. Kālī bādariyā chhā gaī	Sachīnă Dévă Varmană	Orch.	H. M. V. N 35331
16. Koi kahiyo Prabhu āvană kī	Juthikā Roy (Kumārī)	Kholă Nupură Harmonium	H. M. V. N 16031

17.	Koi kachhu kahé mană	Juthikā Roy (Kumārī)	Tablā Tānpūrā Orch.	H. M. V. N 16717
18.	Maiñ to prémă divānī	Juthikā Roy (Kumārī)	Id.	H. M. V. N 16406
19.	Main to sānvară ké rangă	Juthikā Roy (Kumārī)	Id.	H. M. V. N 9704
20.	Maiñ vari jāūñ Rāṇā	Rénukā Nāgă (Shrīmatī)	Tablā Tānpūrā Sārangī	H. M. V. N 9754
21.	Maiñ vari jāūñ Rānā	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16717
22.	Mainé chakară rakho-jī	Satī Dévī	Tablā Tānpūrā Harmonium	H. M. V. P 10642
23.	Mainé chakară rakho-jī	Hirābāī Baḍodekar	Tablā Tānpūrā Sārangī	Odeon SA 3027
24.	Mainé chakară rakho-jī	Juthikā Roy (Kumārī)	Tablā Harmonium Orch.	H. M. V. N 16107
25.	Mană mané jabă tārā	Amirbai Karnataki	Tablā Tānpūrā Harmonium	Columbia GE 3448
26.	Mérā lagī rangă	Juthikā Roy (Kumārī)	Tablā Tānpūrā Orch.	H. M. V. N 16406
27.	Méré to Giridhară Gopală	Hirābāī Baḍodekar	Tablā Tānpūrā Sārangī	Columbia VE 5030
28.	Méré to Giridhară Gopālă	Satī Dévī	Tablā Tānpūrā Harmonium	H. M. V. P 10642
29.	Méré to Giridhară Gopālā	Juthikā Roy (Kumārī)	Tablā Harmonium Orch.	H. M. V. N 16107
30.	Méré to Giridhară Gopālă	Dilip Kumār Roy	Kholă Kartālă Harmonium	H. M. V. N 17417
31.	Méro janamă marană ké	Juthikā Roy (Kumārī)	Tablā Harmonium Orch.	H. M. V. N 16597
32.	Méré paramă snéhi Rāmă Prabhu	Rénukā Nāgă (Shrīmatī)	Tablā Tānpūrā Sārangī	H. M. V. N 9754

33. Mīṛā Bhajanā	Rénukā Dās Gupta	Tablā Tānpūrā Sārangī	Hindustan N 11106
34. Mīrā ko Prabhu sanchi dāsī banao	Juthikā Roy (Kumārī)	Kholă Ghungharū Harmonium	H. M. V. N 7419
35. Mīrā magană bhaī	Hridayă (Paṇḍit)	Tablā Tānpūrā Sārangī	Columbia GE 7090
36. Pagă ghungharū bandhă Mīrā nāchi ré	Omkarnāth Thakur	Id.	Columbia BEX 271 12 in./30 cm.
37. Pagă ghungharū bandhă Mīrā nāchi ré	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16493
38. Pagă ghungharū bandhă Mīrā nāchi ré	Amīrbai Karnātaki	Tablā Tānpūrā Harmonium	Columbia GE 3448
39. Payo ji mainé Rāmă ratană	Himangsu Dutt	Tablā Tānpūrā Sārangī	P 11811
40. Payo ji mainé Rāmă ratană	Hirābāī Baḍodekar	Id.	Odeon SA 3070
41. Piyā itanī vinatī	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16344
42. Pyaré darashană dijo āyā	Satī Déyī	Tablā Tānpūrā Sārangī	H. M. V. N 11807
43. Pyaré darashană dijo āyā	Subbulakshmī (M. S.)	Id.	H. M. V. N 14422
44. Rājā téri dungariā pară	Omkarnāth Thakur	Id.	Columbia GE 3143
45. Rāṇā jī maiñ to Giridhară-ké ghară	Juthikā Roy (Kumārī)	Tablā Tānpūrā Orch.	H. M. V. N 9704
46. Rāmă milană ké kājă sakhi	Subbulakshmī (M. S.)	Tablā Tānpūrā Sārangī	H. M. V. N 16464
47. Sādhană karaṇă chahiyé ré manavā	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16087
48. Shrī Giridhară āgé	Vināyakă Rao Patvardhan	Tablā Tānpūrā Sārangī	H. M. V. N 26000
49. Shyāmă suno méri binati	Sachină Dévă Varmană	Id.	Hindusthan H 1094
50. Suni maiñ Hari āvană ki avājă	Himangsu Dutt	Tablā Tānpūrā	H. M. V. P 11797

51. Tumă bină méri kaună khabară lé	Bālă Gandharvă	Tablā Tānpūrā	Columbia VE 5009
52. Yogi mată jā mată jā	Juthikā Roy (Kumārī)	Tablā Harmonium	H. M. V. N 16087
53. Yogi mată jā mată jā	Vināyakă Rao Patvardhan	Tablā Tānpūrā Sārangī	H. M. V. N 5631

THE SINGERS OF BHAJANĂS AND KĪRTANĂS

Kīrtanăs (hymns of Praise) and Shyāmā Sangītă (songs in honour of the Goddess Kālī) are the Bengali equivalents of the Hindi Bhajanăs, of "Songs of mystic love".

Most classical singers also sing Bhajanăs. There are, however, a few celebrated Bhajană and Kīrtană singers who do not sing classical music. Among them, the following are the best known.

LES CHANTEURS DE BHAJANĂS ET DE KĪRTANĂS

Les kīrtanăs (Hymnes de louange) et les shyāmā sangītă (chants en l'honneur de la déesse Kālī) sont l'équivalent, en bengali, des bhajanăs ou « chants d'amour mystique », de l'hindi.

La plupart des chanteurs classiques interprètent aussi des bhajanăs. Par contre, quelques célèbres chanteurs de bhajanăs et de kīrtanăs ne chantent pas de musique classique. Parmi ceux-ci, les plus connus sont les suivants :

ANUPAMĂ GHATAK

A Bengali. Engaged as director of music in the film industry.

Bengali, directeur musical de production cinématographique.

Title, language, author Titre, langue, auteur	Style and Rāgă (mode) Style et Rāgă (mode)	Accompaniment Accompagnement	
1. Sambhală sambhală kară pagă dharanā *(Hindi)*	Bhajană	Tablā Tānpūrā Kartālă Harmonium	Hindusthan H. 1076
Hari sé lagă rahī ré *(Hindi)*	Id.	Id.	

BHATNAGAR (R. L.)

1. Manavā matā bhūlā bhūlā *(Hindi)*	Bhajanā	Tablā Tānpūrā	Regal RL 336
Piléré āvatā ho *(Hindi)*	Id.	Id.	
2. Prītā kā hānī kisé *(Hindi)*	Id.	Id.	Regal RL 377
Prémi prītā nibhānā *(Hindi)*	Id.	Id.	
3. Jobanā chhīnā chhiyā *(Hindi)*	Id.	Id.	Regal RL 411
Rakhā āsā nirāsa na *(Hindi)*	Id.	Id.	

BIJAN BĀLĀ GHOSH DASTIDAR (Kumārī)

A classical musician from Dacca in East Bengal. She now lives in Calcutta.
Musicienne classique de Dacca (à l'est de Bengale). Vit actuellement à Calcutta.

1. Minatī mori suniyo Hari *(Hindi)*	Bhajanā	Tablā Tānpūrā Karatāla	H. M. V. N 6793
Bhajā ré manā Krishnā nāmā *(Hindi)*	Id.	Id.	
2. Prémā muditā manā se kaho *(Hindi)*	Id.	Tablā Tānpūrā	Columbia GE 7269
3. Raghupati Raghavā Rājā Rāmā (Rāmā Dhunā)	Id.	Id.	Columbia GE 7223

DHIRENDRĀ CHANDRĀ MITRA

A pupil of Hanumandās of Gayā. He sings classical and light music.

Élève de Hanumandās, de Gayā. Interprète la musique classique et la musique légère.

1. Kahabi kānura pāyā *(Bengali)*	Kīrtanā	Kholā Karatālā	H. M. V. N 27398
Rāiko hridayā bhabā *(Bengali)*	Id.	Id.	

DILIP KUMĀR ROY

A charming singer of light as well as religious songs. He was born in Bengal in 1898. He has now retired in the Ashram of Shrī Aurobindo at Pondicherry and rarely gives performances outside.

Né au Bengale en 1898. Chante de façon charmante la musique légère aussi bien que la musique religieuse. S'est maintenant retiré dans l'ermitage de Shri Aurobindo, à Pondichéry, et se fait rarement entendre dehors.

1.	Chila basi sé kusumă kanané *(Bengali)*	Kīrtană	Harmonium	H. M. V. N 7169
	Rāngājabā ké dīla tor pāyā *(Bengali)*	Id. (Mishră-Sindhu)	Id.	
2.	Mā *(Bengali)*	Bhajănă	Kholă Gungharū Kartālă Harmonium	H. M. V. N 9936
	Mantramayī *(Bengali)*	Id.	Id.	
3.	Sei Brindavanéra līlā ábhirāmă *(Bengali)*	Kīrtană	Harmonium	H. M. V. N 9991
	Id.	Id.	Id.	
4.	Lachakă lachakă bijalī jhalakă *(Hindi)*	Bhajană	Tablā Tānpūrā Esrāj	H. M. V. N 17057
	Méré dilă méñ dilă kā pyārā *(Hindi)*	Id.	Id.	
5.	Dilă lé liyā hai *(Hindi)*	Id.	Id.	H. M. V. N 17388
	Basā lé apné mană méñ *(Hindi)*	Id.	Id.	
6.	Kunjană bană chhāḍī *(Hindi)*	Id.	Tāblā Harmonium Kartālă	H. M. V. N 17417
	Méré to Giridhară Gopālă *(Hindi)* by/par Mīrābāī	Id.	Kholă Kartālă Harmonium	
7.	Méré janamă marană ké sāthī *(Hindi)*	Id.	Id.	H. M. V. N 27347
	Bană thană kară āī *(Hindi)*	Id.	Tablā Harmonium Kartālă	
8.	Na tātā na mātā *(Sanskrit)* by/par Shankaracharyă	Id.	Tablā Tānpūrā	H. M. V. N 27623
	Aum praṇom *(Sanskrit)*	Id.	Id.	
9.	Shrī Aravindă *(Hindi)*	Prayer/Prière (Stuti)	Id.	H. M. V. N 27656
	Mātrī stuti *(Hindi)*	Id.	Id.	
10.	Ghumă jayi main *(Hindi)* (with/avec Manju Guptā)	Bhajană		H. M. V.

HIMĀNGSŪ DUTT

Came from Comilla in East Bengal. Was mostly a director of music. He died young.

Originaire de Comilla (à l'est du Bengale). S'occupa surtout de direction musicale. Est mort jeune.

1. Jabă prāṇă tană sé nikalé *(Hindi)*	Bhajană	Tablā Tānpūrā	H. M. V. P 11797
Suni main Hari Āvană kī āvājă *(Hindi)* by/par Mīrābāī	Id.	Id.	
2. Pāyo jī mainé Rāmă ratană *(Hindi)*	Id.	Id.	H. M. V. P 11811
Kāhé ré bană khojană jāyă *(Hindi)*	Id.	Id.	
3. Rangă jo gulālă lālă *(Hindi)* (A song of the Spring Festival/Chant de la fête printanière)	Holi	Id.	H. M. V. P 11815
Ao Ghanăshyamă *(Hindi)*	Id.	Id.	

JOSHI (G. N.)

1. Kānhā tori *(Hindi)*	Bhajană	Tablā Tānpūrā	H. M. V. N 5862
Nava kināré lagāuñ *(Hindi)*	Id.	Id.	
2. Tumă kiské ho Ghană Shyāmă *(Hindi)*	Id.	Id.	H. M. V. N 26137
Tumă sabké ho Bhagavānă *(Hindi)*	Id.	Id.	

JUTHIKĀ ROY (Kumārī)

A very popular singer of devotional songs born in Bengal. She is a pupil and partner of Kamal Dās Gupta. Her lovely records are often disfigured by unsuitable accompaniment.

Interprète renommée de chants spirituels, née au Bengale. Élève et partenaire de Kamal Dās Gupta. Les chants qu'elle a enregistrés sont charmants mais souvent défigurés par l'accompagnement.

1. Kabă avogé Kriṣhṇă Murārī *(Hindi)*	Bhajană	Kholă Nupură Orch.	H. M. V. N 6794
Gangā ké usapară *(Hindi)*	Id.	Id.	
2. Bhajă lé ré mană Gopālă guṇă *(Hindi)* by/par Mīrābāī	Id.	Kholă Ghungharu Harmonium	H. M. V. N 7419
Mīrā ko Prabhu sanchi dāsī banāo *(Hindi)* by/par Mīrābāī	Id.	Id.	

3. Tomārā kālo *(Bengali)*	Kīrtanā	Kholā	H. M. V. N 9788
Oré nīla jamunārā *(Bengali)*	Id.	Id.	
4. Koi kahiyo Prabhu āvanā kī *(Hindi)* by/par Mīrābāī	Bhajanā	Kholā Nupurā Harmonium	H. M. V. N 16031
Darshanā binā dukhanā lāgé nainā *(Hindi)* by/par Mīrābāī	Id.	Id.	
5. Yogi matā jā matā jā *(Hindi)* by/par Mīrābāī	Id. (Bhairavī)	Tablā Harmonium	H. M. V. N 16087
Sadhanā karanā chahiyé rémanavā *(Hindi)*	Id.	Tablā Nupurā Harmonium	
6. Méré to Giridharā Gopālā *(Hindi)* by/par Mīrabāī	Bhajanā	Tablā Harmonium Orch.	H. M. V. N 16107
Mainé chakarā rakho jī *(Hindi)* by/par Mīrabāī	Id.	Tablā Nupūrā Harmonium	
7. Jā ré papīhā pīyu ké déshā *(Hindi)*	Barah-Māsā	Tablā Orch.	H. M. V. N 16286
Id.	Id.	Id.	
8. Maiñ to prémā divānī *(Hindi)* by/par Mīrabāī	Id.	Tablā Tānpūrā Orch.	H. M. V. N 16406
Méra lago rangā Hari *(Hindi)* by/par Mīrabāī	Id.	Id.	
9. Ajā méré gharā prītamā *(Hindi)* by/par Kabīr	Id.	Id.	H. M. V. N 16418
Ghunghatā kā patā kholā *(Hindi)* by/par Kabīr	Id. (Darbārī)	Id.	
10. Main hāri O Giridhāri *(Hindi)*	Bhajanā	Tablā Harmonium Orch.	H. M. V. N 16510
Toré angā sé angā milakāra *(Hindi)*	Id.	Id.	
11. Jhumā jhumā barsatā hai *(Hindi)*	Barsātī		H. M. V. N 16513
Sāvanā kī āyi bahārā *(Hindi)*	Id.		

12. Darshanā dijo āyé *(Hindi)* by/par Mīrabāī	Bhajanā	Tablā Ghungharū Orch.	H. M. V. N 16597
Méro janama maranā ké sāthī *(Hindi)* by/par Mīrabāī	Id.	Id.	
13. Kanhaiyā parā tanā manā lutāné chali *(Hindi)*	Id.	Tablā Orch.	H. M. V. N 16689
Agar tumā Rādhé hoté Shyāmā *(Hindi)*	Id.	Id.	

KRISHNĀ CHANDRĀ DEY

Started to learn music after losing his eyesight at the age of 12. He first studied with Satish Chakravarty; then, with Karamat Ullā Khān. Now about 60 years of age, he is still studying Dhrupad with Davīd Khān. He is one of the most celebrated singers of Bengal.

Après avoir perdu la vue à douze ans commença à apprendre la musique. Étudia d'abord avec Satish Chakravarty, puis avec Karamat Ullā Khān. Agé de soixante ans environ, travaille toujours les dhrupads avec Davīd Khān. Un des chanteurs les plus célèbres du Bengale.

1. Chhūñyonā chhūñyonā bandhu *(Bengali)*	Kīrtanā	Kholā Kartālā Harmonium	H. M. V. HT 2 12 in./30 cm.
Shatéka bayashā paré *(Bengali)*	Id.	Id.	
2. Ei to mādhabī *(Bengali)*	Id.	Id.	H. M. V. HT 63 12 in./30 cm.
Shuna shunahé parāna piyā *(Bengali)*	Id.	Id.	
3. Ami dékhé chhi *(Bengali)*	Id.	Id.	H. M. V. HT 53 12 in./30 cm.
Ati aparūpā *(Bengali)*	Id.	Id.	
4. Akrurā haranā *(Bengali)* by/par Sailen Roy	Id.	Id.	H. M. V. HT 81 12 in./30 cm.
Id.	Id.	Id.	
5. Sakhi, loké balé kalo *(Bengali)*	Id.	Id.	H. M. V. P 11798
Āmi chandana hoiyé shitala *(Bengali)*	Id.	Id.	
6. Hiyāyā rākhité *(Bengali)*	Id.	Id.	H. M. V. P 11835
Svapana dékhichhé *(Bengali)*	Id.	Id.	

7. Nabadvipéra shobhan-chandra *(Bengali)*	Kīrtană	Kholă Kartālă Harmonium	H. M. V. P 11854
Odiké nimāi chalé *(Bengali)*	Id.	Id.	
8. Kunjā sājāyé dé lo *(Bengali)*	Id.	Id.	H. M. V. P 11865
Jāminī tumi dīghală hoyo *(Bengali)*	Id.	Id.	
9. Gostha līlā *(Bengali)*	Id.	Id.	H. M. V. P 11867
Id. (pt. II)	Id.	Id.	
10. Katira taté sé pīta tathi *(Bengali)*		Id.	H. M. V. P 11873
Āmi bhāṇḍa bhari nabanī *(Bengali)*	Id.	Id.	
11. Raj rājā	Id.	Id.	H. M. V. P. 11879
12. Raj rājā	Id.	Id.	H. M. V. P 11880
13. Sakālé chalili jamunā *(Bengali)*	Id.	Id.	H. M. V. P 11881
Bhujhāo āmāré kéna *(Bengali)*	Id.	Id.	
14. Japo ré Rāmă nāmă *(Hindi)*	Bhajană	Tablā Harmonium	H. M. V. N 6296
Shrī Rāmă bhajo *(Hindi)*	Id.	Id.	
15. Sochă phikară kī nadi *(Hindi)*	Id.	Id.	H. M. V. N 16089
Bhavă sāgāră kī navă *(Hindi)*	Id.	Id.	
16. Musafiră kyon māyā *(Hindi)*	Id.	Id.	H. M. V. N 16460
Rāmă téri māyā *(Hindi)*	Id.	Id.	
17. Dékho pritā kī *(Hindi)*	Id.	Id.	H. M. V. N 16474
Kară tū Rāmă nāmăkī *(Hindi)*	Id.	Id.	

LĪLĀ KĀRVĀL

1. Murali prémă kī bāji ré *(Hindi)*	Bhajană	Tablā Tānpūrā Nupură Harmonium	H. M. V. N 16659
Raghupati Raghavă Rājā Rāmă *(Hindi)*	Kīrtană	Id.	

MANJU GUPTA (Kumārī)

1. Brindāvanā kī mangalā līlā *(Hindi)*	Bhajanā	Esrāj Tablā	H. M. V. H 27386
Mosé kahé ko prītā *(Hindi)*	Id.	Id.	
with/avec Dilip Kumār Roy			

MRINĀL KĀNTI GHOSH

A popular Bengali artist. Died in 1949.

Artiste bengali très populaire. Mort en 1949.

1. Bhédā hari kā koi na jāné *(Hindi)*	Bhajanā	Harmonium	Columbia GE 2677
2. Khélicha Vishva loyé Virātā *(Bengali)* by/par Kāzi Nazrul	Id.	Tablā Harmonium	H. M. V. N 7393
Tomārā mohāvishé kichu *(Bengali)* by/par Kazi Nazrul	Id.	Id.	

PANKAJ MULLICK

A very celebrated modern singer of Bengal. His voice and style are extremely attractive.

Célèbre chanteur moderne du Bengale. Sa voix et son style sont extrêmement séduisants.

1. Kauna tojhé samajhāyé *(Hindi)*	Bhajanā	Tablā Harmonium	Columbia VE 5112
Ānkheñ mudā karā dhyānā *(Hindi)*	Id. (sung by/chanté par Rūpā Kumārī)	Id.	
2. Chhodā musafirā mayā *(Hindi)*	Id.	Id.	Columbia GE 2427
Dūniyādāri chhodé *(Hindi)*	Id.	Id.	

RĀDHĀ RĀNĪ

A pupil of Manju Saheb. She belongs to Murshidabad in Bengal.

Élève de Manju Saheb. Originaire de Murshibad, au Bengale.

1. Ki mohini jāno *(Bengali)*	Kīrtanā	Kholā Kartālā Ghungharū	Columbia GE 2521
Chhi chhi mahārājā *(Bengali)*	Id.	Id.	

2. Sārī prati shukă takhană *(Bengali)*	Kīrtană	Kholă Kartālă Ghungharū	Columbia GE 2875
Shyāma shukă pakha *(Bengali)*	Id.	Id.	
3. Bandhu é béshé *(Bengali)*	Id.	Id.	Columbia GE 2909
Sundari oi khané *(Bengali)*	Id.	Id.	
4. Mohană muralī *(Bengali)*	Id.	Id.	Columbia GE 2999
Bahudina paré *(Bengali)*	Id.	Id.	
5. Mathurā vasini *(Bengali)*	Id.	Id.	Columbia GE 7483
Dhikangă rājā *(Bengali)*	Id.	Id.	

RĀMĂ ASRÉ (of/de Lucknow)

1. Sītājī kī bidāī *(Hindi)*	Kīrtană	Kholă Kartālă	H. M. V. N 16660
Id. (pt. II)	Id.	Id.	

RATNESHWARĂ MUKHERJEE

A reputed singer of Kīrtană-s from East Bengal.
Chanteuse réputée de kīrtanăs. Originaire de l'est du Bengale.

1. Ki kahili ré sakhī *(Bengali)*	Kīrtană	Kholă Kartālă	H. M. V. N 27856
Tyāji Kālobarană kariba *(Bengali)*	Id.	Id.	
2. Prémă kī ankură *(Maithili)* Traditional/Traditionnel	Id.	Id.	Bharat S. C. 48
Alāpa bayashé *(Maithili)* Traditional/Traditionnel	Id.	Id.	

REBĀ SHOME (Kumārī)

1. Giridharilālă moră *(Hindi)*	Bhajană	Tablā Tānpūrā Nupură	H. M. V. N 27597
Chanchală chandé āshā ānandé *(Bengali)*	Id.	Id.	

RÉNU BOSE (Bhowmik)

1. Jagă jană Mohană sankatahari *(Hindi)*	Bhajană	Tablā Tānpūrā	H. M. V. N 17056
Shyāmăsundară manămandiră méñ āo *(Hindi)*	Id.	Id.	

RÉNUKĀ DĀS GUPTA

1. Nandă Nandană *(Bengali)*	Kīrtană	Harmonium Kholă Kartālă	Hindusthan H 42
Mādhava tūnhūn *(Bengali)*	Id.	Id.	
2. Kata kāla vabé *(Bengali)*	Id.	Id.	Hindusthan
Kéna élé tabé *(Bengali)*	Id.	Id.	H 711
3. Shuka sārī samă *(Bengali)*	Id.	Id.	Hindusthan H 958
Kona rasha Jamunāra *(Bengali)*	Id.	Id.	
4. Jadi Gokula Chandra *(Bengali)*	Id.	Harmonium Kholă	Hindusthan H 3
Pāgalā manaṭā ré *(Bengali)*	Id.	Id.	
5. Mīrā Bhajană *(Hindi)* by/par Mīrābāī	Bhajană	Tablā	Hindusthan H 11106
Kabir Bhajană *(Hindi)* by/par Kabīr	Id.	Id.	

SACHINĂ DÉVĂ VARMANĂ

A well-known musician of Bengal. Most of his records of Bhajanăs are disfigured by the accompaniment.

Musicien réputé du Bengale. La plupart de ses enregistrements de bhajanăs sont défigurés par l'accompagnement.

1. Nayană méré darashăbhikhārī *(Hindi)*	Bhajană	Tablā Orch.	Hindusthan H 461
Prītă méñ hué badanāmă *(Hindi)*	Id.	Id.	
2. Shyāmă suno méri binati *(Hindi)*	Id.	Id.	Hindusthan H 1094
Pilé pilé *(Hindi)*	Id.	Id.	
3. Dhiré sé jānā bagiyānă *(Hindi)*	Id.	Id.	Hindusthan H 1001
Koṇa nagarīyā jayi ré *(Hindi)*	Id.	Id.	
4. Jhană jhană jhană manjīră *(Bengali)*	Id.	Id.	Hindusthan H 494
Pohālă rāti jāgiyā *(Bengali)*	Id.	Id.	
5. Abă maiñ sharaṇă tumhārī *(Hindi)*	Id.	Id.	Hindusthan H 548
Méré pitamă pyāré *(Hindi)*	Id.	Id.	

SAILA DÉVI

Came from East Bengal. A classical singer with a lovely voice. She died young.
Originaire de l'est du Bengale. Était une chanteuse classique à la voix charmante. Morte jeune.

1. Agaru chua *(Bengali)*	Kīrtană	Tablā Tānpūrā Harmonium Kartālă	Senola QS 600
Rūpă lāgi āñkhi *(Bengali)*	Id.	Id.	

SATĪ DÉVĪ (Shrīmatī)

Mainly a singer of Tagore songs.
Chante surtout les chants de Tagore.

1. Méré to Giridhară Gopālă *(Hindi)* by/par Mīrābāī	Bhajană	Tablā Tānpūrā Harmonium	H. M. V. P 10642
Maiñ né chakară rākho jī *(Hindi)* by/par Mīrābāī	Id.	Id.	
2. Pyāré darashană dijo āyé *(Hindi)* by/par Mīrābāī	Id.	Id.	H. M. V. P 11807
Barakhé badarovā savana kī *(Hindi)*	Id.	Id.	

SUBBULAKSHMĪ (M. S.)

One of the most celebrated Indian film stars, Shrīmatī Subbulakshmī is a very popular singer of both Southern and Northern music.

Une des vedettes les plus célèbres dans les milieux cinématographiques indiens. Shrīmatī Subbulakshmī est aussi une chanteuse très appréciée aussi bien en ce qui concerne la musique du sud que celle du nord de l'Inde.

1. Maiñ niraguṇiyā guṇă *(Hindi)*	Bhajană	Tablā Harmonium Nupură	H. M. V. N 16464
Rāmă milană ké kājă *(Hindi)*	Id.	Id.	
2. Vaishnavă janato *(Hindi)*	Id.	Tānpūrā	H. M. V. N 14408
Raghupati Raghavă Rājā Rāmă *(Hindi)* (with chorus/avec chœurs)	Id.	Id.	
3. Hari tumă haro *(Hindi)* by/par Mīrābāī	Id.	Id.	H. M. V. N 14422
Pyāré darshană *(Hindi)* by/par Mīrābāī	Id.	Id.	

4. Vandé Mātaram *(Sanskrit* by/par Bankim Chatterjee	National song/ Chant national	Orch.	H. M. V. N 14421
Dhana Dhanya *(Bengali)* by/par Dwijendralal Roy	Id.	Id.	

SUCHITRĀ MUKHERJEE

A well-known singer of Tagore songs. She has a superb voice.
Interprète réputée des chants de Tagore, à la voix ravissante.

1. Prabhu kabăsé bulā rahé haiñ *(Hindi)*	Bhajană	Tablā Tānpūrā Harmonium	H. M. V. N 16727
Maiñ nanda ganvă kī oră *(Hindi)*	Id.	Id.	

SUPRAVĀ SARKAR

1. Sangă aji sangă *(Bengali)*	Kīrtană	Orch.	Hindusthan H 1335
Mană Hară Sundară	Bhajană	Id.	
2. Āji Gokulă *(Bengali)*	Kīrtană	Id.	Hindusthan H 1451
(Bengali) Id. (pt. II)	Id.	Id.	

TUSHARKANĀ PAUL (Kumārī)

A well-known research student and a good singer of Kīrtanăs.
Connu pour ses travaux de recherche. Est aussi un bon chanteur de kīrtanăs.

1. Rūpa lāgi āñkhi jharé *(Bengali)*	Kīrtană	Kholă Violin/ violon	H. M. V. N 27250
Sunaité kānu *(Bengali)*	Id.	Id.	
2. Torā jā jā sakhī jālo *(Bengali)*	Id.	Id.	H. M. V. N 27719
3. Āmi na haiñ koré chino *(Bengali)* by/par Kazi Nazrul Islam	Id.	Id.	H. M. V. To be issued/ A paraître

UMĀ BOSE

A pupil of Dilip Kumār Roy. She died very young.
Élève de Dilip Kumār Roy. Morte très jeune.

1. Āja sakhī suna bājata *(Hindi)*	Bhajană	Tablā Tānpūrā Harmonium	H. M. V. N 17289
Tū né kājă kiyā mujhé *(Hindi)* (Sung by/Chanté par Dilip Kumār Bose)	Id.	Id.	

UMARĀ ZIYĀ BÉGUM

1. Ankhiyāñ Hari darshană kī pyāsi *(Hindi)*	Bhajană	Tablā Tānpūrā Harmonium	Columbia GE 5182
Nādană samajhă lé jī méñ *(Hindi)*	Id.	Id.	
2. Méri bhī banégi rahī *(Hindi)*	Id.	Id.	Columbia GE 5193
Shyāmă Sundară ré Maṇă-mohană *(Hindi)*	Id.	Id.	

UTPALĀ SEN (Shrīmatī)

1. Jāgo ré mană *(Bengali)*	Bhajană	Tānpūrā Harmonium	Hindusthan H 1438
Hari nāma likhé diyo *(Bengali)*	Id.	Id.	

UTTARĀ DÉVI

1. Kānu sé jibana *(Bengali)*	Kīrtană	Kholă Kartāla Harmonium	Columbia GE 2125
Sajanī go ki hérinū *(Bengali))*	Id.	Id.	
2. Chhuo nā chhuo nā *(Bengali)*	Id.	Id.	Columbia GE 2578
O kubjāră bandhu *(Bengali)*	Id.	Id.	
3. Brojapură nāgară *(Bengali)* by/par Anil Bhattacharyya	Id.	Id.	Columbia GE 2643
Āmi Krishna chāhinā *(Bengali)*	Id.	Id.	
4. Ké balé kānāi nāi *(Bengali)* by/par Nalini Kanta Sarkar	Id.	Id.	Columbia GE 2948
Dvară chhédé dé *(Bengali)* by/par Nalini Kanta Sarkar	Id.	Id.	

VIDYĀNĀTH SETH

1. Bhajană bină bavaré tumă hirajanam *(Hindi)*	Bhajană	Duggi Kartālă Harmonium	H. M. V. N 14661
Mană phulă phulă phiré *(Hindi)*	Id.	Id.	

2. Patiyāṅ maiṅ kaisé likhūṅ *(Hindi)*	Bhajană	Duggi Kartālă Harmonium	H. M. V. N 14688
Tumhāré kāraṇă sabă sukhă *(Hindi)*	Id.	Id.	
3. Chandariyā jhīnī ré jhīnī *(Hindi)*	Id.	Id.	H. M. V. N 14721
Rahanā nahiṅ déshă birānā *(Hindi)*	Id.	Id.	

VINODINI DIXIT (Shrīmatī)

1. Barasé bādariā savană kī *(Hindi)* by/par Mīrābāī	Bhajană	Tablā Tānpūrā Harmonium	Columbia GE 3354
Ankhiyā Hari darshană kī *(Hindi)*	Id.	Id.	
2. Mohé charaṇă pāsă bulālo *(Hindi)*	Id.	Id.	Columbia GE 3829
Prītamă méré mană bhayé *(Hindi)*	Id.	Id.	

CHAPTER IV
MODERN SONGS

CHAPITRE IV
CHANTS MODERNES

Modern songs play an important part in the musical life of India. Some of these songs follow traditional types and are sung by very good singers. Most of them, however, are disfigured by the unsuited orchestral accompaniment, which film and recording companies usually impose on the artists.

We are here giving a few selected songs by very popular singers.

Les chants modernes occupent une place importante dans la vie musicale de l'Inde. Quelques-uns de ces chants appartiennent au type traditionnel et sont exécutés par d'excellents chanteurs. Malheureusement la plupart sont défigurés par un accompagnement orchestral mal approprié, que les sociétés cinématographiques et les sociétés d'enregistrement ont coutume d'imposer aux artistes.

Nous donnons ci-dessous une sélection de quelques chants, exécutés par des chanteurs renommés de musique moderne.

DHONANJAY BHATTACHARYA

	Rāgā (mode) and style Rāgā (mode) et style	Accompaniment Accompagnement	
1. Ekti sétură bandhană *(Bengali)*	Modern song/ Chant moderne	Guitar Orch.	Columbia GE 7409
Nā dharā débārā *(Bengali)* by/par Tarit K. Ghosh	Id.	Id.	

DILIP KUMĀR ROY and/et UMA BOSE (Kumārī)

1. Nālayé khastājan *(Hindi)* (Dilip Kumār Roy)	Gazal	Tablā Tānpūrā Manjīrā Harmonium	H. M. V. N 17232
Yūn to kyā kyā nazarā *(Hindi)* (Uma Bose)	Id.	Id.	
2. Tū né kyā kiyā *(Hindi)* (Dilip Kumār Roy)	Id.	Id.	H. M. V. N 17289
Ājā sakhi sunā bajatā *(Hindi)* (Uma Bose)	(Gītā)	Id.	

HEMANTA KUMĀR MUKHERJEE

A young and extremely popular singer of Calcutta. Her voice is extremely beautiful.

Jeune chanteuse de Calcutta, extrêmement populaire, à la voix charmante.

1. Anchală sé kyoñ bandhă liyā *(Hindi)*	(Gītă)	Tablā Orch.	Columbia GE 2654
Dilă léké bhulā dénā *(Hindi)*	Id.	Id.	
2. Suné panaghată pé bītī huī rāta *(Hindi)*	Id.	Id.	Columbia GE 2681
Rātă ko dină banā diyā *(Hindi)*	Id.	Id.	
3. Mastī hai chhāī Vasantă *(Hindi)*	Id.	Id.	Columbia GE 2725
Madhubană méñ na Shyāmă *(Hindi)*	Id.	Id.	
4. Aba yadā haméñ kyoñ ātī *(Hindi)*	Id.	Id.	Columbia GE 2742
Vahă ankhă pilā gayé *(Hindi)*	Id.	Id.	
5. Maiñ sajă bajāūñ tumă gāo *(Hindi)*	Id.	Id.	Columbia GE 2779
Prémă isīko kahé zamānā *(Hindi)*	Id.	Id.	
6. Tumané mujhă ko sadā jalāyā *(Hindi)*	Id.	Id.	Columbia GE 2913
Tumă kabă takă pyārā *(Hindi)*	Id.	Id.	
7. Musibatoñ ko bulā rahā hūñ *(Hindi)*	Id.	Id.	Columbia GE 2985
Bhalā thā kitanā apanā *(Hindi)*	Id.	Id.	
8. Maiñ nadī sī bahatī *(Hindi)* with/avec Belā Mukherjee	Id.	Id.	Columbia GE 7062
Bahakī huī nigāhén *(Hindi)* with/avec Belā Mukherjee	Id.	Id.	
9. Sédină nishīthé *(Bengali)*	Modern Song/ Chant moderne	Tablā	Columbia GE 2619
Jāni jāni ekă dină *(Bengali)* by/par Subodha Purka yastha	Id.	Id.	
10. Ajă kono kathā nayă *(Bengali)*	Id.	Id.	Columbia GE 2684
Esa kunjé go madhu *(Bengali)* by/par Amiya Bagchi	Id.	Id.	

11. Moră byāthā jamunāră *(Bengali)*	Modern Song/ Chant moderne	Tablā	Columbia GE 2783
Bādală méghéră *(Bengali)*	Id.	Id.	
by/par Amiya Bagchi			
12. Madhabīră svapané *(Bengali)*	Id.	Tablā Orch.	Columbia GE 2917
Tomāră duarăkhāni *(Bengali)*	Id.	Id.	
by/par Amiya Bagchi			

JAGANMOY MITTRA (JAG MOHAN)

1. Dilă déké dardă liyā maiñ né *(Hindi)*	(Gītā).	Tablā Orch.	H. M. V. N 16685
Yahă nā batā sakungā māī *(Hindi)*	Id.	Id.	
2. Pyāră ki manzilă nahiñ hai *(Hindi)*	Id.	Id.	H. M. V. N 16752
Jală rahé haiñ armānă *(Hindi)*	Id.	Id.	
3. Phiră pyāră ho rahā hai *(Hindi)*	Id.	Id.	H. M. V. N 16728
Mujhé dilă méñ chhipā lo *(Hindi)*	Id.	Id.	
4. Sapanoñ méñ mujhăko pyāră *(Hindi)*	Id.	Id.	H. M. V. N 16763
Ankhoñ méñ chhipā *(Hindi)*	Id.	Id.	
5. Sapanoñ méñ kyoñ āté ho jī *(Hindi)*	Id.	Id.	H. M. V. N 16866
Kyoñ nā chamaké pyāră *(Hindi)*	Id.	Id.	
6. Kyā méri matavālī né li hai *(Hindi)*	Id.	Id.	H. M. V. N 16604
Sajani āvo *(Hindi)*	Id.	Id.	
7. Mujhé sapanoñ méñ nā bahalāo *(Hindi)*	Id.	Id.	H. M. V. N 16546
Mérī āñkhiyāñ banī dīvānī *(Hindi)*	Id.	Id.	
8. Mată kară sajă singāră *(Hindi)*	Id.	Id.	H. M. V.
Pyārī tumă kitanā sundară *(Hindi)*	Id.	Id.	N 16586
9. Usă rāgă ko payālă méñ *(Hindi)*	Id.	Tablā Tānpūrā Harmonium	H. M. V. N 16617
Yahă chandă nahiñ térī *(Hindi)*	Id.	Id.	

10. Ṭumă méré samané ayană kāro *(Hindi)*	(Gītă)	Tablā Tānpūrā Harmonium	H. M. V. N 16630
Ékă bārā muskarā do *(Hindi)*	Id.	Id.	
11. Bană jaogé tumă ékă dină *(Hindi)*	Id.	Id.	H. M. V. N 16649
Prémă kī rută chali gaī *(Hindi)*	Id.	Id.	
12. Hé moră dharani tală *(Bengali)*	Modern Song/ Chant moderne	Ṭablā Orchestra	H. M. V. N 27548
Kata tuku parichayă *(Bengali)* by/par Charu Mukherjee	Id.	Id.	
13. Ekăti pradīpă *(Bengali)*	Id.	Id.	H. M. V. N 27977
Malayā ré dhiré *(Bengali)* by/par Prabhavati Dévi	Id.	Id.	

PANKAJ MULLICK

1. Maiñ ājă piyā hothoñ kā *(Hindi)*	Modern Song/ Chant moderne	Tablā Orch.	Columbia VE 2547
Yahă ratéñ yahă mausamă *(Hindi)*	Id.	Id.	
2. Na kară itanā pyārā *(Hindi)*	Id.	Id. Tablā Harmonium Flt	Columbia VE 2510
Prémă bélā méñ phulă nā patté *(Hindi)*	(Gītă)		
3. Prāṇă chāhé nainā na chāhé *(Hindi)*	Id.	Tablā Orch.	Columbia VE 2517
Yādă āyé ki na āyé *(Hindi)*	Id.	Id.	
4. Kaună tujhé samjhāyé *(Hindi)*	Id.	Id.	Columbia VE 5112
Ānkhă muḍă kară dhyānă *(Hindi)* (Sung by/chanté par Rūpă Kumārī)	Id.	Id.	
5. Kără charu charaṇéră *(Bengali)*	Modern Song/ Chant moderne	Id.	Columbia VE 2328
Janama marana *(Bengali)* by/par Sailen Roy	Id.	Id.	
6. Marană ré toră *(Bengali)*	Id.	Id.	Columbia VE 2521
Jédină tomără *(Bengali)* by/par Bāṇi Kumār	Id.	Id.	

SAIGAL (K. L.)

1. Ekhani uthibé chāndā *(Bengali)*	Modern Song/ Chant moderne	Tablā Harmonium	Hindusthan H 11819
Naibā ghumālé priya *(Bengali)* by/par Pranab Roy.	Id.	Id.	
2. Panchhi kahé hotā udāsā *(Hindi)*	Id.	Id.	Columbia VE 1502
Suno suno Krishnā Kālā *(Hindi)*	Kirtanā	Kholā Manjīrā Harmonium	
3. Duniyā mén huñ duniyā kā *(Urdu)*	Id.	Tablā Harmonium	Columbia VE 1503
Kaunā biranė mén *(Urdu)*	Id.	Id.	

UTPALĀ SEN

1. Nayané ghanā lo *(Bengali)* by/par Biswaranjan Bhaduri	Modern Song/ Chant moderne	Tablā Orch.	Hindusthan H 1341
Āyā ghumā āyā *(Bengali)* by/par Anil Bhattarcharyya	Id.	Id.	
2. Prathama milané *(Bengali)* by/par Dipa Mukherjee	Id.	Id.	Hindusthan H 1281
Mora kānané *(Bengali)* by/par Gora Mukherjee	Id.	Id.	

CHAPTER V
THE SONGS OF RABINDRANATH TAGORE

CHAPITRE V
LES CHANTS DE RABINDRANATH TAGORE

RABINDRANATH TAGORE (1861-1941)

The greatest modern Indian song-composer. Born of a family of wealthy music lovers, he had the opportunity from childhood to hear the greatest musicians. Most of his poems were conceived as songs and he created the music and words together. About 2,000 of his songs have been published in Bengali notation. The music of these songs is highly original and had a considerable influence on the development of modern Indian music. He wrote several music dramas, which are often performed in Bengal.

Le plus grand compositeur moderne de l'Inde. Né dans une famille riche où l'on aimait la musique, il eut l'occasion dès l'enfance d'entendre les plus grands musiciens. Il conçut la plupart de ses poèmes sous forme de chants, dont il créait la musique en même temps que les paroles. Environ deux milliers d'entre eux ont été publiés en caractères bengalis. Leur musique est particulièrement originale et elle a exercé une influence considérable sur l'évolution de la musique indienne moderne. Rabindranath Tagore a également composé plusieurs drames lyriques, souvent joués au Bengale.

	Sung by Chanté par	Accompaniment Accompagnement	
1. Ādhéka ghumé nayanā *(Bengali)*	Amitā Sén	Orch.	Hindusthan H 262
2. Ajă Bangalā déshéră hridayă holé *(Bengali)*	Hemanta Mukherjee	Tablā Flt Orch.	Colombia GE 7488
3. Ājă khélā bhāngără khélā *(Bengali)*	Saigal K. L.	Orch.	Hindusthan H 915
4. Ajă tārāyă tārāyă dīpta *(Bengali)*	Mādhurī Chaudhuri (Shrimatī)	Vln Guit. Org.	H. M. V. N 27839
5. Āji godhuli lagané *(Bengali)*	Suchitrā Mukherjee	Id.	H. M. V. N 31026
6. Āji tomāyă ābără *(Bengali)*	Rajeswarī Vāsudévă (Shrīmatī)	Orch.	Hindusthan H 920

7. Āji tomāyă ābără *(Bengali)*	Nilimā Gupta	Guit. Org. Piano	Columbia GE 7104
8. Āju sakhī muhu muhu *(Bengali)*	Kanikā Dévī (Shrīmatī)	Kholă Kartālă Harmonium Esrāj	H. M. V. N 27747
9. Ākāshă juḍé shuninu oi bājé *(Bengali)*	Gītā Nāhā	Kholă Manjīră	Columbia GE 7122
10. Ali bără-bără *(Bengali)*	Amitā Sén.	Orch.	Hindusthan H 442
11. Āmără andha pradīpă *(Bengali)*	Pankaj Mullick	Id.	H. M. V. P 11900
12. Āmără jābără bélāyă *(Bengali)*	Krishnă Chandră Dey	Org.	H. M. V. P 11782
13. Amără jīvanapātra uchhaliya *(Bengali)*	Rājéswarī Vāsudévă	Orch.	H. M. V. N 27649
14. Āmără ki bédanā sé *(Bengali)*	Suchitrā Mukherjee	Id.	H. M. V. N 27630
15. Āmără priyără chhāyā *(Bengali)*	Pankaj Mullick	Id.	H. M. V. P 11905
16. Āmără rātă pohāla *(Bengali)*	Saigal K. L.	Orch.	Hindusthan H 915
17. Āmără sonără bānglā *(Bengali)*	Suchitrā Mukherjee	Kholă Orch.	H. M. V. N 27790
18. Āmāré tumi ashéshă karéchha *(Bengali)*	Pankaj Mullick	Orch.	H. M. V. N 11900
19. Āmără godhuli lagană *(Bengali)*	Hémanta Mukherjee	Esrāj Vln Tablā	Columbia GE 7057
20. Āmi Shrāvană ākāshé *(Bengali)*	Pankaj Mullick	Orch.	H. M. V. P 11905
21. Āmi tomără sangé *(Bengali)*	Kanikā Dévī (Shrīmatī)	Id.	H. M. V. N 27991
22. Āmi tomāyă jata *(Bengali)*	Saigal K. L.	Id.	Hindusthan N 766
23. Āndhāră rāté ékalā pāgalā *(Bengali)*	Krishnă Chandră Dey	Org.	H. M. V. P 11782
24. Āră rékhonā āndhāré *(Bengali)*	Suchitrā Mukherjee	Orch.	H. M. V. N 27673
25. Āro kichukshană *(Bengali)*	Suchitrā Mukherjee	Orch. Kholă	H. M. V. N 27630
26. Āyi Bhuvana mana mohini *(Bengali)*	Hémanta Mukherjee	Orch.	Columbia GE 7488

27. Bādală dinéră prathamă *(Bengali)*	Rājéswarī Vāsudévă	Orch.	Hindusthan H 920
28. Bādală méghé mādală bājé *(Bengali)*	Suchitrā Mukherjee	Id.	H. M. V. N 27737
29. Bājāo ré Mohană bānshi *(Bengali)*	Nilimā Gupta	Flt Kholă	Columbia GE 7167
30. Bandhu konă māyā lāgălo *(Bengali)*	Amalā Dutt	Tablā Harmonium Vln	Hindusthan H 385
31. Bédană bharā é Vasanta *(Bengali)*	Nilimā Gupta	Flt Kholă	Columbia GE 7104
32. Bhéngécha duyără ésécha *(Bengali)*	Jaganmoy Mittra	Orch.	H. M. V. N 27831
33. Bhoră holo bibhāvarī *(Bengali)*	Shāntidévă Ghosh	Tablā Tānpūrā Ersāj	H. M. V. N 27671
34. Bimală ānandé jāgo ré *(Bengali)*	Rādhikā Prasād Goswāmī	Tablā Org.	H. M. V. P 2173
35. Chhāhiyā dékho rashéră sroté *(Bengali)*	Dévabrata Biswās	Orch.	Columbia GE 7233
36. Chinilé nā āmāré ki *(Bengali)*	Amitā Sén	Id.	Hindusthan H 729
37. Chokhă jé odéră chhuté Chalé *(Bengali)*	Shāntidévă Ghosh	Tānpūrā Tablā Esrāj	H. M. V. N 27671
38. Dină guli moră sonără khānchāyă *(Bengali)*	Pankaj Mullick	Orch.	Columbia VE 2502
39. Dină paré jāyă dină *(Bengali)*	Rénukā Dās Gupta (Shrīmatī)	Kholă Org. Manjīrā	Hindusthan H 421
40. Dinéră pară dină jé géla *(Bengali)*	Rénukā Dās Gupta	Id.	H. M. V. P 11877
41. Dīpă nibhé géchhé mama *(Bengali)*	Kanak Dās (Shrīmatī)	Org. Flt Vln	H. M. V. P 11878
42. É dina āji *(Bengali)*	Saigal K. L.	Orch.	Hindusthan H 914
43. É shudhu alashă māyā *(Bengali)*	Dévabrata Biswās	Id.	Columbia GE 2927
44. Ékătuku chhoñyā lāgé *(Bengali)*	Saigal K. L.	Id.	Hindusthan H 914
45. Ekhană āmără samayă holo *(Bengali)*	Rājéswarī Vāsudévă	Id.	Hindusthan H 1022
46. Élo jé shitéra bélā *(Bengali)*	Samaréshă Chowdhury	Shāhnāī Guit. Vln	Senola QS 509

47. Emni koré jāyă jadi dină *(Bengali)*	Dévabrata Biswās	Orch.	Columbia GE 7233
48. Gagané gagané *(Bengali)*	Pankaj Mullick	Id.	Hindusthan H 523
49. Hé kshanikéră atithi *(Bengali)*	Bijoyā Shome (Kumārī)	Id.	H. M. V. N. 27857
50. Hé nirupamā *(Bengali)*	Hémanta Mukherjee	Id.	Columbia GE 2873
51. Hé nutană dékhā dikă ārăbāră *(Bengali)*	Kanak Dās (Shrīmatī)	Esrāj Tānpūrā	H. M. V. P 11861
52. Hé nutană dékhā dikă ārăbāră *(Bengali)*	Saila Dévī	Esrāj	Sénola QS 549
53. Himsayă unmatta prithvi *(Bengali)*	Kanak Dās (Shrīmatī)	Esrāj Tānpūrā	H. M. V. P 11866
54. Hridayă vāsanā purna hola *(Bengali)*	Mālatī Ghosāl (Shrīmatī)	Esrāj	H. M. V. P 11853
55. Hridayéră ékulă okulă *(Bengali)*	Suchitrā Mukherjee	Orch.	H. M. V. N 27564
56. Jadi préma dilé nā *(Bengali)*	Amitā Sén	Vln Harmonium	Hindusthan H 1010
57. Jadi toră dākă suné *(Bengali)*	Suchitrā Mukherjee	Manjīră	Columbia GE 7502
58. Jāga jāga alasă *(Bengali)*	Hémanta Mukherjee	Orch.	Columbia
59. Jana gana mana		Id.	Gramophone OJE IT 1
60. Jana gana mana	Haripadă Chatterjee	Choir/ Chœur	H. M. V. H. 570
61. Jaubana sarasī nīré *(Bengali)*	Pankaj Mullick	Orch.	Hindusthan H 523
62. Jé chhila āmāră *(Bengali)*	Amitā Sén	Id.	Hindusthan H 1010
63. Jé dina bhéshé géchhé *(Bengali)*	Kanikā Dévī	Id.	H. M. V. N 27802
64. Jīvană jakhană shukhāyé *(Bengali)*	Suchitrā Mukherjee	Id.	H. M. V. N 27823
65. Ké basilé āji *(Bengali)*	Mālatī Ghosāl (Shrīmatī)	Sārangī	H. M. V. P 11853
66. Ké débé chāndă dolā *(Bengali)*	Amitā Sén	Orch.	Hindusthan H 442
67. Krishnakali āmi tārei bali *(Bengali)*	Shāntidévă Ghosh	Esrāj	H. M. V. N 27614

68. Maranéra tunhu mama Shyāmā *(Bengali)*	Suchitrā Mukherjee	Harmonium Vln Kholā Kartālā	H. M. V. N 27564
69. Nā chāhilé jāré *(Bengali)*	Suchitrā Mukherjee	Orch.	H. M. V. N 27673
70. Nilā naba ghana *(Bengali)*	Suchitrā Mukherjee	Vln Guit. Kholā	H. M. V. N 31026
71. Nrityéra tālé *(Bengali)*	Suchitrā Mukherjee	Id.	H. M. V. N 27906
72. Ogo āmārā chira *(Bengali)*	Rājéswarī Vāsu-dévā	Orch.	Hindusthan H 1022
73. Ogo badhu sundarī *(Bengali)*	Amitā Sén	Id.	Hindusthan H 866
74. Ogo dakhinā hāoyā o pathikā *(Bengali)*	Amitā Sén	Id.	Hindusthan H 262
75. Ogo déko nā moré *(Bengali)*	Sudhā Mukherjee (Banerji)	Org. Piano Vln	H. M. V. N 27837
76. Ogo shonā ké bājāyā *(Bengali)*	Rājéswarī Vāsudéva	Id.	Hindusthan H 1097
77. Oi Bhuvanamana mohini *(Bengali)*	Hémanta Mukherjee	Orch.	Columbia GE 7488
78. Oré sāvadhānī pathikā *(Bengali)*	Pankaj Mullick	Id.	Columbia VE 2502
79. Pāglā hāoār bādalā diné *(Bengali)*	Hémanta Mukherjee	Id.	Columbia GE 7232
80. Pathérā shéshā kothāyā *(Bengali)*	Hémanta Mukherjee	Id.	New Theater H 1032G
81. Phiré phiré dākādékhiré *(Bengali)*	Amitā Sén	Id.	Hindusthan H 729
82. Pralayā nāchana nāchalé *(Bengali)*	Pankaj Mullick	Id.	Hindusthan H 9
83. Prāngané morā shirishā *(Bengali)*	Hémanta Mukher-jee	Id.	Columbia GE 2873
84. Prathama ādi taba shakti *(Bengali)*	Jaganmoy Mitra	Vln	H. M. V. N 27831
85. Pūrvā hāoyāté deyā dolā *(Bengali)*	Suchitrā Mukherjee	Orch.	H. M. V. N 27737 GE 2873
86. Saghana gahana rātrī Vasanta *(Bengali)*	Pankaj Mullick	Id.	Columbia VE 2524

87. Sakaruna vénu bājāyé *(Bengali)*	Nilimā Gupta	Orch.	Columbia VE 7235
88. Sanmukhé shānti pārā-vārā *(Bengali)*	Saila Dévi	Esrāj	Senola QS 549
89. Sanmukhé shanti parāvarā *(Bengali)*	Kanak Dās (Shrīmatī)	Id.	H. M. V. P 11861
90. Sārthakă janamă āmāră *(Bengali)*	Suchitrā Mukherjee	Orch.	H. M. V. N 27790
91. Sé āmără gopană *(Bengali)*	Kanikā Dévī	Orch. Flt Kholă Kartālă	H. M. V. N 27991
92. Sé āmără gopană *(Bengali)*	Amalā Dutt	Vln Kholă Esrāj	Hindusthan H 197
93. Shāngana gagané ghoră ghanaghată *(Bengali)*	Kanikā Dévī	Kholă Esrāj Kartālă	H. M. V. N 27747
94. Shésha gānérai réshă *(Bengali)*	Rājéswarī Vāsudévă	Orch.	Hindusthan H 1097
95. Shubhra prabhāté *(Bengali)*	Sāvitrī Dévī	Esrāj	Hindusthan H 8
96. Svapană jadi bhāngilé *(Bengali)*	Rādhikā Prasād Goswāmī	Org. Tablā	H. M. V. P 2173
97. Tomāră āsană shunyă *(Bengali)*	Pankaj Mullick	Orch.	Hindusthan H 9
98. Tomāră āmārėi virahéră *(Bengali)*	Rājeswarī Vāsudévă	Id.	New Theaters H 1032 G
99. Tomāră mană balé chāi shuru *(Bengali)*	Gītā Nāhā	Kholă Manjīră	Columbia GE 7122
100. Tomāră gānă *(Bengali)*	Hémanta Mukherjee	Orch.	Columbia GE 7051
101. Tomāyă sājāba yatané *(Bengali)*	Amitā Sén	Id.	Hindusthan H 866
102. Tomāră vīnāyă gānă *(Bengali)*	Saigal K. L.	Id.	Hindusthan H 766
103. Toră āponă jāné chhā-ḍabé *(Bengali)*	Dévabrata Biswās and Chorus/et chœurs	Id.	H. M. V. N 27736
104. Tumi haṭāthă hāoyāyă bhésé *(Bengali)*	Ilā Ghosh	Id.	H. M. V. N 27754
105. Tumi kichu diyé jāo *(Bengali)*	Savitri Dévi	Esrāj Flt	Hindusthan H 8

106. Tumi ki kébali chhabi *(Bengali)*	Pankaj Mullick	Tablā Tānpūrā Sitār	Columbia VE 2524
107. Tumi konă bhāngnéră pathé *(Bengali)*	Ilā Ghosh (Kumārī)	Orch.	H. M. V. N 27754
108. Tumi rabé niraba *(Bengali)*	Dévabrata Biswās	Id.	Columbia GE 7593
109. Vasanté ki shudhu kébală	Shāntidévă Ghosh	Flt Esrāj Kholă	H. M. V. N 27614
110. Yodi toră dākă shuné	Hémanta Mukherjee	Orch.	Columbia GE 7502

PART II

SOUTH INDIA

(KARNATAKĂ MUSIC)

DEUXIÈME PARTIE

INDE MÉRIDIONALE

(MUSIQUE DU KANARA)

CHAPTER I
INSTRUMENTAL MUSIC

CHAPITRE PREMIER
MUSIQUE INSTRUMENTALE

APPADURAI IYENGAR (T.)

	Instrument Instrument	Title of piece and composer Titre et auteur	Rāgā (mode) and style Rāgā (mode) et style	Accompaniment Accompagnement	
1.	Jalā-tarangā		Karaharā-priya		H. M. V. P 81
	Id.		Brindāvani Sarangā		

CHOWDIAH (T.). MYSORE

Now about 55 years of age. A well-known violinist from Mysore, where he is court musician. He is a disciple of Vidharamă Krishnappa. Uses a violin with seven strings, his own invention.

Agé d'environ cinquante-cinq ans. Est un violoniste réputé originaire de Mysore, où il est musicien de la cour. Disciple de Vidharamă Krishnappa. Se sert d'un violon à sept cordes de son invention.

1.	Violin/Violon	Dīnamaṇi Vamshă by/par Tyāgarājă	Hari-kāmbhojī	Mridangă	Columbia GE 167
	Id.	Id. (pt. 2)	Id.	Id.	
2.	Violin/Violon	Nidhishālā by/par Tyāgarājă	Kalyāṇī	Id.	Columbia GE 6148
	Id.	Id. (pt. 2)	Id.	Id.	
3.	Violin/Violon	Elliruva		Id.	Columbia GE 6506
	Id.	Aindu Vayadinilé		Id.	
4.	Violin/Violon	Vāthāpi Gaṇapatim		Id.	Columbia GE 6539
	Id.	Id. (pt. 2)		Id.	
5.	Violin/Violon	(Alāpanā)	Shankarābharaṇam	Id.	Columbia GE 187
	Id.	(Tānam)	Id.	Id.	
6.	Violin/Violon	Rāmă Niyéda by/par Tyāgarājă	Kharaharăpriyā	Id.	Columbia GE 225
	Id.	Id. (pt. 2)	Id.	Id.	

7. Violin/Violon	Vanajākshī (Varnam)	Kalyāṇī	Mridangă	Columbia GE 307
8. Violin/Violon	Kālaharaṇă by/par Tyāgarājă	Shuddhă-Sāvérī	Id.	Columbia GE 593
Id.	Mérusamāna by/par Tyāgarāja	Mayāmalava-Gaulā	Id.	
9. Violin/Violon	Intasowkyāmaṇi by/par Tyāgarājă	Kāpī	Id.	Columbia GE 921
10. Violin/Violon	Rāmă Nannu by/par Tyāgarāja	Hari-kāmbhojī	Id.	Columbia GE 6175
Id.	Jananī Jānaka			
11. Violin/Violon	(Tānam)	Todī	Id.	Columbia GE 6198
Id.	Id. (pt. 2)	Id.	Id.	
12. Violin/Violon	Vară-Gaṇapaté	Id.	Id.	Columbia GE 6261
Id.	Smară-janakă by/par Svātī Tirunal	Bihāg	Id.	

DORÉSWĀMĪ IYENGAR (V.)

A young musician from Mysore.

Jeune musicien de Mysore.

1. Vīṇā	Bhuvanéshvarī by/par Muthiah Bhagavatar	Mohană-Kalyāṇī	Mridangă	Columbia GE 6531
Id.	(Rāgă-Tānă)	Khamās	Solo	

GOPĀLĂKRISHNĂ IYER (Marungapuri)

Now about 65 years of age. Has been accompanying all the best classical singers.

Aujourd'hui âgé d'environ soixante-cinq ans. A accompagné tous les plus grands chanteurs classiques.

1. Violin/Violon	Koluvai Yunnādé by/par Tyāgarājă	Bhairavī	Mridangă	Columbia CA 618
Id.	Id. (pt. 2)	Id.	Id.	

GOPINĀTH'S PARTY

Traditional/ Traditionnel	Kéli Kottu	(Kathākali)		H. M. V. N 18958
	Id. (pt. 2)	Id.		

KALPAKAM (Shrīmatī)

A vīṇā teacher in Kalākshétră.

Professeur de vīṇā à Kalākshétră.

1. Vīṇā	Parabrahmané	Samă	Tānpūră Vln Mridangă	H. M. V. N 18312
Id.	Ādiapadāmé	Toḍī	Id.	

KEERANUR BROTHERS

1. Nāgasvaram		Kharaharăpriyā	Ottu Tavil	H. M. V. N 8967
2. Nāgasvaram		Kharaharăpriyā (Pallavi)	Id.	H. M. V. N 8968
Id.		Pancharatnă (Rāgă-mālikā)	Id.	
3. Nāgasvaram	Etāvunarā	Kalyāṇī	Id.	H. M. V. N 8969
Id.	Gnānamosagarada	Pūrvī-Kalyāṇī	Id.	
4. Nāgasvaram	Bāgāyénayya	Chandră-jyoti	Id.	H. M. V. N 8972
Id.	Manasā étulorthu	Malayāmarută	Id.	

KRISHNAMURTHI SHĀSTRIGAL (Budalur)

Is considered the best exponent of the Gottuvādyam. He first studied vocal music under Konéri Rājapuram and Vaidyanāthă Iyer and later practised instrumental music. He is now teaching in Kalākshetră and in the Central College of Karnātakă Music in Madras.

Est considéré comme le meilleur joueur de gottuvādyam. Après avoir étudié la musique vocale avec Konéri Rājupuram et Vaidyanāthă Iyer, fit plus tard de la musique instrumentale. Enseigne maintenant à Kalākshétră et au Collège central de musique du Kanara, à Madras.

1. Gottuvādyam	Datchukovalană by/par Tyāgarājă	Toḍī	Mridangă	Columbia BA 403
Id.	Id. (pt. 2)	Id.	Id.	
2. Gottuvādyam	Sāmajavaragamană by/par Tyāgarājă	Hindolă	Id.	Columbia PA 406
Id.	Kommarovāniki	Khamās (Javālī)	Id.	

MAHĀLINGAM (T. R.)

Now about 30 years of age. Comes from Tayanayar in the Tanjore district. Although he does not belong to a family of musicians, he began to play the flute at the age of five. He is considered a very exceptional artist.

Agé maintenant d'environ trente ans, est originaire de Tayanayar, district de Tanjore. Bien qu'il n'appartînt pas à une famille de musiciens, il commença dès l'âge de cinq ans à jouer de la flûte. Est considéré comme un artiste tout à fait exceptionnel.

1. Flute/Flûte	Ninnuvinā by/par Tyāgarājă	Navarasă-Kānaḍā	Tānpūrā Vln. Mridangă	Columbia GE 6274
Id.	Id. (pt. 2)	Id.	Id.	
2. Flute/Flûte	Rāgam-Tānam	Kāmbhojī	Id.	Columbia GE 6389
Id.	Id. (pt. 2)	Bihāg, Sindhu-Bhairavī	Id.	
3. Flute/Flûte	Evarini by/par Tyāgarājă	Nāda-Chintāmaṇi	Id.	Columbia GE 6505
Id.	Mahudi	Id.	Id.	
4. Flute/Flûte	Rāgam	Kedārā-Gaulā (Tānam)	Id.	Columbia GE 6589
Id.	Id. (pt. 2)	(Pallavi)	Id.	

MANNARKUDI (K.), SAVITRĪ (Shrīmatī)

One of the very few players of the Gottuvādyam. She is about 30 years old and is considered very talented.

Agée d'environ trente ans. Compte parmi les très rares artistes actuels qui jouent du gottuvādyam. Est considérée comme ayant beaucoup de talent.

1. Gottuvādyam	Aruṇodayam	Kharaharăpriyā	Mridangă	Columbia GE 6540
Id.	Mundu Tamil Malai	Rāgă-mālikā	Id.	

NĀRĀYAṆĂ IYENGAR (K. S.)

A palace musician of Mysore. Now about 40 years of age.

Musicien du palais de Mysore. Agé d'environ quarante ans.

1. Gottuvādyam	Marulu Konnadhira by/par Ramnād Shrīnivāsă Iyengar	Khamās (Javālī)	Solo	Columbia GE 984
Id.	Nītu Mahimā by/par Muthiah Bhagavatar	Hamsă-nandi	Id.	
2. Gottuvādyam	Shrī Raghukulă Nidhim by/par Ramnād Shrīnivāsă Iyengar	Husséni	Id.	Columbia GE 985
Id.	Id. (pt. 2)	Id.	Id.	

3. Gottuvādyam	Nee Bhaktibhāgya-sutā by/par Tyāgarājā	Jayā-Manohari	Solo	Columbia VE 41
Id.	Adhi Nīpai by/par Dharmapuri Subbiar	Khamās	Id.	
4. Gottuvādyam	Manasu Svadhīnā by/par Tyāgarajā	Shankarābharanam	Id.	Columbia GE 872
Id.	Id. (pt. 2)	Id.	Id.	
5. Gottuvādyam	Paramā pāvanā by/par Ramnād Shrīnivāsā Iyengar	Pūrvī-Kalyāṇī	Id.	Columbia GE 251
Id.	Id. (pt. 2)	Id.	Id.	

NĀRĀYANASWĀMĪ IYER (Pudukottai)

A celebrated violinist at the beginning of the century. He had a remarkable sense of rhythm.
Violoniste célèbre du début du siècle. Avait un sens remarquable du rythme.

1. Violin/Violon	Parimalā Rangapaté	Kāmbhojī (Ālāpā)	Mridangā	H. M. V. P. 67
Id.	Id. (pt. 2)	Id. (Pallavi)	Id.	
2. Violin/Violon	Manasu Karuga by/par Patnam Subramanya Iyer	Hamsa-dhvani	Id.	H. M. V, P 68
Id.	Rammanavé	Nilambarī (Javālī)	Id.	
3. Violin/Violon	Vidumu Saya by/par Tyāgarājā	Kharaharāpriyā	Solo	H. M. V. P 66
Id.	(Pure music/ Musique pure)	Pera	Id.	
4. Violin/Violon	(Pure music/ Musique pure)	Rāgā-Mālikā	Mridangā	H. M. V. K 26
Id.	Id. (pt. 2)	Id.	Id.	
5. Violin/Violon	Ālāpā	Senjuruti	Id.	H. M. V. P 69
Id.	Psalm (Devāram) by/par Sundara-mūrti Nāyanār	Id.	Id.	

RĀDHĀKRISHNAN (T. K.)

A flute player from Madras. He belongs to a family of musicians.
Flûtiste de Madras. Appartient à une famille de musiciens.

1. Flute/Flûte	Nannubrovamani by/par Bhadrāchalā Rāmā Dās	Kalyāṇī	Vln Mridangā	Columbia GE 6258
Id.	Id. (pt. 2)	Id.	Id.	

2. Flute/Flûte	Pālinchutaku	Kāmbhojī	Mridangă	Columbia GE 6410
Id.	Id. (pt. 2)	Id.	Id.	

RĀJAMANIKAM PILLAI

Born in 1898. Learned the violin from Tirukodikaval Rāmaswāmī Iyer, a pupil of the celebrated Tirukodikaval Krishnă Iyer. He is known for the clarity of his style and the perfection of his rāgăs.

Né en 1898. Étudia le violon avec Tirukodikaval Rāmaswāmī Iyer. Lui-même élève du célèbre Tirukodikaval Krishnă Iyer. Est connu pour la netteté de son style et la perfection de ses rāgăs.

1. Violin/Violon	Inta Kannananthamé by/par Tyāgarājă	Bilahārī	Mridangă Vln Id. Ottu	Columbia CA 1365
Id.	Id. (pt. 1)	Id.	Id.	
2. Violin/Violon	Svamiku Sari by/par Tyāgarājă	Begadā	Id.	Broadcast GR 2426
Id.	Id. (pt. 2)	Id.	Id.	

RĀJARATNAM PILLAI (T. N.)

The foremost player of Nāgasvaram, and the musician of the Tiruvadutura Monastery in the Tanjore district. The quality of his style and the delicacy of his playing are considered exceptional.

Le meilleur joueur de nāgasvaram. Musicien du monastère Tiruvadutura, dans le district de Tanjore. La qualité de son style et la douceur de son jeu sont considérées comme exceptionnelles.

1. Nāgasvaram	Ālāpană (Pure music/ Musique pure)	Todī (karnātakă)	Ottu Tavil	Columbia CA 720
Id.	Id. (pt. 2)	Id.	Id.	
2. Nāgasvaram	Yochana Kamala by/par Tyāgarājă	Darbār	Id.	Columbia GA 731
	Niravadi Sukhadā by/par Tyāgarājă	Ravi-Chandrikā	Id.	
3. Nāgasvaram	(Pallavi)	Todī	Id.	Columbia CA 790
Id.	Id. (pt. 2)	Id.	Id.	
4. Nāgasvaram	(Ālāpană)	Shanmukhăpriyă	Id.	Columbia CA 916
Id.	Vallināyakané by/par Muthiah Bhagavatar	Id.	Id.	

5-8. Nāgasvaram	Id. (Set I/Série I (pts. 1-10)	Shanmukhăpriyă Id.	Ottu Tavil	Columbia CA 916-20
9. Nāgasvaram	(Ālăpană)	Nată-Bhairavī	Id.	Columbia CA 1143
Id.	Id. (pt. 2)	Id.	Id.	
10. Nāgasvaram	(Ālāpană)	Vachaspati	Id.	Columbia CA 1234
Id.	Id. (pt. 2)	Id.	Id.	
11. Nāgasvaram	(Ālāpană)	Pantu-Varāli	Id.	Columbia CA 1465
12. Nāgasvaram	(Pallavi)	Pantu-Varāli	Id.	Columbia GE 6043
Id.	Id. (pt. 2)	Id.	Id.	
13. Nāgasvaram	(Rāgă-Ālāpană)	Shubhă-Pantu-varāli	Id.	Columbia GE 6348
Id.	Id. (pt. 2)	Id.	Id.	
14. Nāgasvaram	(Rāgă-Mālikā)	Shubhă-Pantu-varāli (pallavi)	Id.	Columbia GE 6349
Id.	Id. (pt. 2)	Id.	Id.	
15. Nāgasvaram	(Ālāpană)	Kharaharăpriyā	Id.	Columbia GE 6390
Id.	Id. (pt. 2)	Id.	Id.	
16. Nāgasvaram	Shivă guru parané	Kalyāṇī	Id.	Columbia GE 6472
Id.	Id. (pt. 2)	Id.	Id.	

RĀMASWĀMĪ (Sembanarkovi)

One of the great players of the previous generation.
L'un des grands virtuoses de la génération précédente.

1. Nāgasvaram	Nee Namarupamulaku by/par Tyāgarājă	Sourashtra	Tavil Ottu	H. M. V. P 1469
Id.	Ponnarmeniyané	Shankarābharanam	Id.	

SANJĪVĂ RAO (Palladam)

Born in 1882. He first studied singing and the violin, and then the flute under the great Sarabha Shāstrigal. He is famous for delicacy and intensity of the expression and the quality of his style. He is a Sangītă Kalānidhi of the Music Academy (Madras).

Né en 1882. Étudia d'abord le chant et le violon, puis la flûte avec le grand Sarabha Shastrigal. Est connu pour la délicatesse et l'intensité de son expression et la qualité de son style. Sangītă Kalānidhi de l'Académie de musique de Madras.

1. Flute/Flûte	Chethulara by/par Tyāgarājă	Bhairavī	Vln Mridangă	Columbia GE 603
Id.	Evarani by/par Tyāgarājă	Devatāmruta-varshāni	Id.	

2. Flute/Flûte	Giripai nelā by/par Tyāragājă	Sahanā	Vln Mridangă	Columbia GE 966
Id.	Id. (pt. 2)	Id.	Id.	
3. Flute/Flûte	Kshīrā Sagarā by/par Tyāgarājă	Devă-Gandhārī	Id.	Columbia GE 968
Id.	Id. (pt. 2)	Id.	Id.	
4. Flute/Flûte	Enthara by/par Tyāgarājă	Hari-Kāmbhojī	Id.	Columbia GE 969
Id.	Nityă Rūpă by/par Tyāgarajă	Darbār	Id.	
5. Flute/Flûte	Nată Jană by/par Tyāgarājă	Simhendră-Madhyamam	Id.	Columbia GE 970
Id.	Kaligiunté by/par Tyāgarājă	Khavāṇī	Id.	
6. Flute/Flûte	Manasu Svādhină by/par Tyāgarājă	Shankarābharanam	Id.	Columbia GE 992
Id.	Dhamă Vhibo	Kānaḍā	Id.	
7. Flute/Flûte	Evari Mată by/par Tyāgarājă	Kāmbhoji	Id.	Columbia BEX 2 12 in./30 cm.
Id.	Id. (pt. 2)	Id.	Id.	
8. Flute/Flûte	Emi Jésité by/par Tyāgarājă	Toḍī	Id.	Columbia LBE 38.
Id.	Saraśamuladé	Kāpī (javāli)	Id.	
9. Flute/Flûte			Vln Mridangă Reed-drone/Hautbois	Columbia LBE 68

SHANKARA SHĀSTRI (Emani)

Vīṇā player from the Telugu country.
Joueur de vīṇā de la région télougou.

1. Vīṇā	Pahimam by/par Rāmaswāmī Shivan	Jană-Ranjani	Mridangă	H. M. V. N 18925
Id.	Id.	Khamās	Id.	
2. Vīṇā	Paramatmudu by/par Tyāgarājă	Vagadīshvarī	Id.	H. M. V. N 18929
Id.		Bihāg	Id.	

SUBRAHMANYA IYER (Déshamangalam)

Died in 1947, belonged to Cochin State. A celebrated Vīṇā player, and lecturer in musicat Anramalai University.

Mort en 1947. Était de l'État de Cochin. Célèbre joueur de vīṇā, il donnait à l'Université d'Annamalai des conférences sur la musique.

1. Vīṇā	Rāgă Alāpană	Shankarābharanam	Solo	Columbia BA 402
Id.	Svararāgăsudhā by/par Tyāgarājă	Id.	Id.	
2. Vīṇā	Evarani by/par Tyāgarājă	Devatāmruta-varshāni	Id.	Columbia BA 404
Id.	Vīṇārādană by/par Tyāgarājă	Deva-Gāndhārī	Id.	
3. Vīṇā	Ambānadu by/par Pallavi Gopālă Iyer	Toḍī	Id.	Columbia BA 407
Id.	Id. (pt. 2)	Id.	Id.	

SUBRAHMANYA PILLAI (T. P.)

A popular Nāgasvaram player.
Joueur de nāgasvaram très populaire.

1. Nāgasvaram	(Rāgă-Ālāpană)	Shanmukhăpriyā	Dholă	H. M. V. N 8979
Id.	Id. (pt. 2)	Id.	Id.	
2. Nāgasvaram	A snake-charming tune/Mélodie de charmeur de serpents)	Magudi (a Dhun in Punnagă-Varāli)	Ottu Tavil	H. M. V. N 8982
Id.	Id. (pt. 2)	Id.	Id.	
3. Nāgasvaram	(Pallavi)	Rāgă-Mālikā	Id.	H. M. V. N 8986
Id.	Id. (pt. 2)	Id.	Id.	
4. Nāgasvaram	Manasă Sancharaŕe by/par Sadāshivă Brahmendră	Samă	Id.	H. M. V. N 8989
Id.	Shrī Shanmukhă	Id.	Id.	
5. Nāgasvaram	(Pallavi)	Rāgă-Mālikā	Id.	H. M. V. N 8991
Id.	Id. (pt. 2)	Id.	Id.	
6. Nāgasvaram	Thaparam by/par Pāpanāsham Shivan	Simhendră-Madhyamam	Id.	H. M. V. N 8993
Id.	Id. (pt. 2)	Id.	Id.	
7. Nāgasvaram	(pt. 1)	Bhīmplās	Dholă	H. M. V. N 18933
Id.	Id. (pt. 2)	Id.	Id.	
8. Nāgasvaram	Manolayam	Manolayam	Id.	H. M. V. N 18941
Id.	(Folk Tune/Mélodie populaire)	Id.	Id.	

9. Nāgasvaram	Rakshabettaré by/par Tyāgarājă	Bhairavī	Ottu Tavil	H. M. V. N 18945
Id.	Id. (pt. 2)	Id.	Id.	
10. Nāgasvaram	(Rāgă-Alāpană)	Pūrvī-Kalyāṇī	Dholă	H. M. V. N 18946
Id.	Id. (pt. 2)	Id.	Id.	

SUBRAHMANYA PILLAI & BROTHERS (Thiruvizhimizhalai)

Well-known for his rendering of Tyāgarājă songs on the Nāgasvaram.
Bien connu pour ses interprétations de chants Tyāgarājă sur le nāgasvaram.

1. Nāgasvaram	Svarărāgăsudhā by/par Tyāgarājă	Shankarābharanam	Ottu Tavil	Columbia GE 134
Id.	Id. (pt. 2)	Id.	Id.	
2. Nāgasvaram	Rāmă Nipai by/par Tyāgarājă	Kedāram	Id.	Columbia GE 147
Id.	Hecharikă by/par Tyāgarājă	Yadukulă Kāmbhoji	Id.	
3. Nāgasvaram	Mānasă Shrī Rāmă by/par Tyāgarājă	Esa-Manohari	Id.	Columbia GE 153
Id.	Nījamarmamūlanu by/par Tyāgarājă	Umābharaṇam	Id.	
4. Nāgasvaram	Gītārthamu by/par Tyāgarājă	Suratī	Id.	Columbia GE 232
5. Nāgasvaram	Kripājūchutaku by/par Tyāgarājă	Chhāyā-Tarangini	Id.	Columbia GE 713
Id.	Palukavemina by/par Tyāgarājă	Pūrṇa-Chandrikā	Id.	

SWĀMĪNĀTHĂ PILLAI (Tiruppamburam, T. N.)

Born in 1898 of a family of musicians. He plays the bamboo flute in the traditional South Indian style. He was for some years the head of the Music Department of Annamalai University. He is now teaching in the Central College of Karnātakă Music in Madras.

Né en 1898 d'une famille de musiciens. Il joue de la flûte de bambou dans le style traditionnel de l'Inde méridionale. A été pendant quelques années à la tête du Département de la musique à l'Université d'Annamalai. Enseigne maintenant au Collège central de musique du Kanara, à Madras.

1. Flute/Flûte	Ambāparadévaté by/par Krishnaswamiah	Rudră-Priyā	Vln Mridangă	Columbia GE 1389
Id.	Id. (pt. 2)	Id.	Id.	
2. Flute/Flûte	Vagaladi	Bihāg (javāli)	Id.	Columbia GE 6008
Id.	Ini Yenna pécchu	Sahānā (padam)	Id.	

VEENAI DHANAM (1867-1938)

The foremost Vīṇā player of her time. The available recordings were made when she was already very old. She had an immense repertoire. Many of the best musicians of the present day are her disciples.

Artiste qui en son temps jouait le mieux du viṇā. Ceux de ses disques qu'on peut se procurer ont été enregistrés alors qu'elle était déjà très âgée. Avait un immense répertoire. Un grand nombre des meilleurs musiciens actuels sont ses disciples.

1.	Vīṇā	Rāgă-Mālikā (Pure music/Musique pure)	Nată-Gaulā Ărabi Shrī-Varāli	Solo	Columbia GE 980
	Id.	Id. (pt. 2)	Id. (tānam)	Id.	
2.	Vīṇā	Shrī Raghuvară by/par Tyāgarājă	Bhairavī	Id.	Columbia GE 981
	Id.	Nărīmaṇi	Khamās (javāli)	Id.	
3.	Vīṇā	Brova Bāramā by/par Tyāgarājă	Bahudari	Id.	Columbia GE 982
	Id.	Nijamaramamulanu	Umābharana	Id.	
4.	Vīṇā	Nenarunchinaunu by/par Tyāgarājă	Mālavi	Id.	Columbia GE 983
	Id.	Rāmani Samānă by/par Tyāgarājă	Karaharăpriyā	Id.	
5.	Vīṇā	Varnam by/par Veṇu Gopāl Dās	Begadā	Id.	Columbia GE 240
	Id.	Id. (pt. 2)	Id.	Id.	
6.	Vīṇā	Padam	Mohanam		Columbia GE 405
7.	Vīṇā	Mahimai Theliyā by/par Anāi-Ayyā	Shankarābharaṇam	Id.	Columbia GE 841
	Id.	Kulam Tarum	Kāpī	Id.	
8.	Vīṇā	Himadri Suté by/par Shyāmă Shāstri	Kalyāṇī	Id.	Columbia GE 913
	Id.	Nannubrova Lalitā by/par Shyāmă Shāstri	Parāj	Id.	
9.	Vīṇā	Shrī Nāradănnādă by/par Tyāgarājă	Kānnaḍā	Id.	Columbia GE 576

VENKATASWĀMĪ NAIDU (Dwaram)

Born in 1893. He learned the violin from his elder brother. He is now professor at the Maharaja's College of Music, Vizianagram.

His brilliant improvisations show a definite influence of Northern Indian music.

Né en 1893. Étudia le violon sous la direction de son frère aîné. Est maintenant professeur au Collège de musique du Maharaja, à Vizianagram.

Ses brillantes improvisations sont nettement marquées par l'influence de la musique de l'Inde septentrionale.

1. Violin/Violon	Tānam (Pure music/Musique pure)	Kalyāṇī	Mridangă	H. M. V. N 8970
Id.	Id. (pt. 2)	Id.	Id.	
2. Violin/Violon	Pallavi (Pure music/Musique pure)	Rāgă-Mālikā	Id.	H. M. V. N 8971
Id.	Id. (pt. 2)	Id.	Id.	

CHAPTER II
VOCAL MUSIC

CHAPITRE II
MUSIQUE VOCALE

ANANTALAKSHMĪ SATHA GOPAN

Now about 20 years of age.

Musicien. Agé d'environ vingt ans.

Title, Language, Composer Titre, idiome, auteur	Rāgă (mode) and style Rāgă (mode) et style	Accompaniment Accompagnement	
1. Sārasă suvādană *(Sanskrit)* by/par Svati Tirunal	Kalyāṇī	Vln Mridangă	H. M. V. N 18308
2. Mandaradhară *(Sanskrit)* by/par Svātī Tirunal	Toḍi	Id.	H. M. V. N 18375
Shankară Shrī *(Sanskrit)* by/par Svātī Tirunal	Hamsă-Nandi	Id.	
3. Upacharamu *(Telugu)* by/par Tyāgarājă	Bhairavī	Id.	H. M. V. N 28576
Id. (pt. 2)	Id.	Id.	

BĀLĂSUBRAHMANYAM (G. N.)

Born in 1910 in Gudalur (Tanjore district). From childhood he showed great interest in music. He never studied regularly with any teacher but nevertheless secured a leading position among classical vocalists.

Né en 1910 à Gudulur (district de Tanjore). Témoigna dès l'enfance d'un grand intérêt pour la musique. Sans avoir jamais étudié de façon régulière avec un professeur, il réussit cependant à s'assurer une place importante parmi les chanteurs classiques.

1. Vāsudévayani *(Telugu)* by/par Tyāgarājă	Kalyāṇī	Vln Mridangă	H. M. V. HT 123 12 in./30 cm.
Id. (pt. 2)	Id.	Id.	
2. Nalla shakunam *(Tamil)* by/par Védanāyakam Pillai	Shanmukhăpriyā	Id.	H. M. V. HT 124 12 in./30 cm.
Karunālayă nidhiyé *(Tamil)* by/par Védanāyakam Pillai	Hindolă	Id.	

3. Hīmă-giri tanayé *(Sanskrit)* by/par Muthiah Bhagavatar	Shuddhă-Dhanyāsi	Vin Mridangă	H. M. V. HT 125 12 in./30 cm.
Rādhā Saméă *(Sanskrit)* by/par Muthiah Bhagavatar	Mishră-Yamană	Id.	
4. Prémaiyil *(Tamil)*	(Light music/ Musique légère)	Id.	H. M. V. N 18098
Mană Mohană *(Tamil)*	Id.	Id.	

BANGALORE THĀYĪ

1. Darini Télusu *(Telugu)* by/par Tyāgarājă	Shuddhă-Sāvérī	Vln Mridangă	H. M. V. P 5259
Sujană Jivană *(Telugu)* by/par Tyāgarājă	Khamās	Id.	

CHELLAMMAL (Shrīmatī)

1. Shyāmală daṇḍakă *(Sanskrit)*	Rāgă-Mālikā	Vln Mridangă	Twin FT 16056

COIMBATORE THĀYĪ

Died thirty years ago, came from Bangalore. She had great teachers. Her songs are still remembered. She recorded a number of traditional religious songs. Unfortunately, all her records have been destroyed.

Morte il y a trente ans. Était originaire de Bangalore. Eut des professeurs éminents. Ses chansons sont encore présentes à toutes les mémoires. A enregistré un grand nombre de chants religieux traditionnels. Malheureusement ses disques ont tous été détruits.

1. Kshīră Sāgară *(Telugu)* by/par Tyāgarājă	Devă-Gāndhārī	Vln Mridangă	H. M. V. P 1208
Id. (pt. 2)	Id.	Id.	
2. Evarani *(Telugu)* by/par Tyāgarājă	Nādă-Chintāmaṇi	Id.	H. M. V. P 1211
Id. (pt. 2)	Id.	Id.	
3. Rāmă Baṇă *(Telugu)* by/par Tyāgarājă	Sāverī	Id.	H. M. V. P 1214
Id. (pt. 2)	Id.	Id.	

4. Jayă Jayă Gokulă Bālă *(Telugu)* by/par Nārāyaṇă Tīrthă	Bhairavī-Atanā-Kāmbhojī-Kalyāṇī-Suratī.	Vln Mridangă	H. M. V. P 1217
Id. (pt. 2)	Id.	Id.	
5. Shrīramă Jayărāmă *(Telugu)* by/par Tyāgarājă	Yadukulă-Kāmbhojī	Id.	H. M. V. P 1815
Ni Madi Sallaga *(Telugu)* by/par Bhūtamayyā	Ānandă-Bhairavī	Id.	
6. Aruṇă Jothi *(Tamil)* by/par Rāmalingă Swāmigal	Pantu-Varāli "Arulpā" (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1222
Kallarkum *(Tamil)* by/par Rāmalinga Swāmigal	Yadukulă-Kāmbhojī "Tevaram" (Sacred music/ Musique sacrée)	Id.	
7. Varuhalāmo *(Tamil)* from/de Nandar Charitram Song drama of/Drame lyrique de Gopālăkrishnă Bhāratī	Manji (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1223
Vin Padaitha *(Tamil)* by/par Rāmalingă Swāmigal	Rāgă-Mālikā "Arulpā" (Sacred music/ Musique sacrée)	Id.	
8. Nan Paḍum Pāḍu *(Tamil)*	Kāmbhojī "Arulpā" (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1236
Id. (pt. 2)	Id.	Id.	
9. Ennariya Piravi Thanin *(Tamil)*	Sāvérī "Arulpā" (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1237
Id.	Madhyamāvati "Arulpā" (Sacred music/ Musique sacrée)	Id.	
10. Vāzhayadi Vāzhayéna *(Tamil)*	Nādānamakriyā "Arulpa" (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1224
Sankanidhi Padumainidi *(Tamil)*	Hari-Kāmbhojī "Arulpa" (Sacred music/ Musique sacrée)	Id.	

11. Kāhamānadu Kodi *(Tamil)*	Bhairavī "Tevaram" (Sacred music/ Musique sacrée)	Vln Mridangă	H. M. V. P 1226
Id.	Begadā "Tevaram" (Sacred music/ Musique sacrée)	Id.	
12. Mātru Patranekku *(Tamil)* from/de Devaram-Psalms	Toḍī (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1812
Mātrariyada *(Tamil)*	Surati "Arulpa" (Sacred music/ Musique sacrée)	Id.	
13. Yethanai Vidangal *(Tamil)*	Nīdanāmakriyā (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1818
Appa ni Ammai ni *(Tamil)*	Hari-Kāmbhojī (Sacred music/ Musique sacrée)	Id.	
14. Padi yundu Nidhi Yundu *(Tamil)*	Toḍī and/et Kān- naḍā (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1844
Angai Kodu *(Tamil)*	Kalyāṇī (Sacred music/ Musique sacrée)	Id.	
15. Maruva Oru *(Tamil)*	Kalyāṇī "Padam" (Sacred music/ Musique sacrée)	Id.	H. M. V. P 3476
Yennilum Aval Yenna *(Tamil)*	Begadā "Padam" (Sacred music/ Musique sacrée)	Id.	
16. Santathamu Vedamuzi *(Tamil)*	Bhairavī (Sacred music/ Musique sacrée)	Id.	H. M. V. P 3563
Andamudi Thannilo *(Tamil)*	Toḍī (Sacred music/ Musique sacrée)	Id.	

DANḌAPĀNI DESIGAR (M. M.)

A cinema actor, and singer of devotional and popular music.

Artiste de cinéma et chanteur de chants spirituels et de musique populaire.

1. Solluvadu *(Tamil)*	Virutham	Vln Mridangă	H. M. V. N 18397
Kandathundo Solluveer *(Tamil)*	(Modern/ Moderne)	Id.	
2. Aiyirandu *(Tamil)* by/par Pattinathar	Rāgă-Mālikā	Vln	H. M. V. N 18165
Vattililum *(Tamil)* by/par Pattinathar	Id.	Id.	
3. Vazhi maraithirukkudu *(Tamil)* by/par Gopālăkrishnă Bhāratī	Todī	Orch.	H. M. V. N 18197
Aiyéh Methă Kadinam *(Tamil)* by/par Gopālăkrishnă Bhāratī	Rāgă-Mālikā	Id.	

GOPĀLĀKRISHNĂ IYER (T. S.)

A young musician, and disciple of Sagaram.
Jeune musicien, disciple de Sagaram.

1. Sundaréshvaruni *(Telugu)* by/par Tyāgarājă	Shankarābharanam	Vln Mridangă	H. M. V. N 28523

KAMALĀ KRISHNAMURTHY

Aged about 30. Daughter of a professor of mathematics, himself a known vocalist.
Agée d'environ trente ans. Fille d'un professeur de mathématiques, lui-même chanteur réputé.

1. Padmanābhā Pahi *(Sanskrit)* by/par Svātī Tirunal	Hindolă	Vln Mridangă	Columbia GE 6388
Kannan Mani Vannan *(Tamil)*	Sahanā	Id.	

KANNAMMA (S. K.)

1. Shringarinchukoni *(Telegu)* Opening song of the song drama/Air du début du drame lyrique *Naukā Charitram* by/par Tyāgarājă	Surati	Orch.	H. M. V. N 28572
Odanu Jaripé *(Telugu)* by/par Tyāgarājă	Sārangă	Id.	

KITTAPPĂ (S. G.)

Was mainly an actress but had a beautiful voice. She made a number of good records.

Était surtout une actrice, mais avait aussi une belle voix. A enregistré quantité de bons disques.

1. Dasarathă Rājă kumāră *(Telugu)*	(Folk song/Mélodie populaire)	Vln Mridangă Harmonium	Columbia GE 959
Dévasurakulathoré *(Telugu)*		Id.	
2. Mahādevă Parashivă *(Tamil)*	Shubhă-Pantuvarāli		Columbia GE 961
Gopikal Konchum	Id.	Id.	
3. Nibhăjanagană *(Telugu)* by/par Muthiah Bhagāvatar	Kāmbhoji	Id.	Columbia GE 962
Rāgăsudhārasă *(Telugu)* by/par Tyāgarājă	Andolikā	Id.	
4. Kodaiyilé Elaippatri *(Tamil)* by/par Rāmalinga Swāmīgal	Rāgă-Mālikā	Id.	Columbia GE 963
Id. (pt. 2)	Id.	Id.	
5. Evarani *(Telugu)* by/par Tyāgarājă	Nādă-Chintāmaṇī	Id. Id.	Columbia GE 978
6. Elloriyum pola *(Tamil)* An old Dance Song/Un vieil air de danse	Shuddhă-Sāvérī	Id.	Columbia GE 979
Anroru Nal *(Tamil)*	Virutham	Id.	
7. Gītārthamu *(Telugu)* by/par Tyāgarājă	Surati	Id.	Columbia LBE 14
8. Madiyilla Murka *(Tamil)*	Kānnaḍā	Id.	Columbia LBE 31
9. Ammaravamma *(Telugu)* by/par Tyāgarājă	Kalyāṇī	Id.	Columbia LBE 53

KRISHNĂ IYER (V. V.), Mayāvaram

Now aged about 40. Studied with Simijhi Sundaram Iyer, and later with Mahārājāpuram Vishvanāthă Iyer. He is a notable music teacher now on the staff of the Central College of Karnātaka Music, Madras.

Agé d'environ quarante ans. A travaillé avec Simijhi Sundaram Iyer et plus tard avec Mahārājāpuram Vishvanāthă Iyer. Très connu actuellement comme professeur de musique au Collège central de musique du Kanāra à Madras.

1. Ulagavazhvilam *(Tamil)* by/par Pāpanāsham Shivan	Atanā	Vln Mridangă	H. M. V. N 18332
Thillai Veliyile *(Tamil)* by/par Gopālăkrishnă Bhărati	Rāgă-Mālikā (from/de Nandanar Charitram)	Id.	
2. Sarojanābha *(Sanskrit)* by/par Svātī Tirunal	Chakravākam	Id.	H. M. V. N 28040
Vandé Sadā *(Sanskrit)* by/par Svātī Tirunal	Navarasa-Kānnadā	Id.	

VIDHĀRAMĂ KRISHNAPPA

1. Dharmă Patni *(Canarese)*	Rāgă-Mālikā (Kalyaṇī-Shankarābharanam-Kāmbhojī-Todī-Sahānā-Ānandă-Bhairavī)	Mridangă	H. M. V. P 1527

KUMARĪ LAKSHMI

A young artist.

Jeune artiste.

1. Nībhajana gānă *(Telugu)* by/par Tyāgarājă	Nāyaki	Vln Mridangă Ghatam	H. M. V. N 28559
Vararāgalayă *(Telugu)* by/par Tyāgarājă	Chenchu-Kāmbhojī	Id.	

KUMBAKONAM BROTHERS

Two young musicians.
Deux jeunes musiciens.

1. Kannan Vadivai *(Tamil)*	Rāgă-Mālikă	Vln Mridangă	Columbia GE 6375
Innamum Tamatamen *(Tamil)* by/par Védănāyakam Pillai	Deva-Manohari	Id.	
2. Ānandă Tandavam *(Tamil)*	Ārabi	Id.	Columbia GE 6537
Id. (pt. 2)	Id.	Id.	

LAKSHMĪ NĀRĀYANĂ IYER, Tanjore

A good singer with a powerful voice.
Bon chanteur à la voix puissante.

1. Emaniné *(Telugu)* by/par Subbaraya Shāstri	Mukhārī	Vln Mridangă	Twin FT 6450
Erā nāpai (Varnam) *(Telugu)* by/par Ramnād Shrīnivāsă Iyengar.	Toḍī	Id.	
2. Paralokă bhayă *(Telugu)* by/par Tyāgarājă	Mandari	Id.	Twin FT 6451
Paramukhă melara *(Telugu)* by/par Tyāgarājă	Surati	Id.	
3. Narasimhadevară *(Kanarese)*	Bihāg	Id.	Twin FT 6453
Rāmanāmă bhajāsi *(Kanarese)*	Kānnaḍā	Id.	
4. Thiruchiragiriyan *(Tamil)*	Jinjhoti	Id.	Twin FT 6477
Ettai Kandu *(Tamil)* An old dance song/ Un vieil air de danse	Khamās	Id.	
5. Entuku Dayāradu *(Telugu)* by/par Tyāgarājă	Toḍī	Id.	Twin FT 6516
6. Karuṇā Samudră *(Telugu)* by/par Tyāgarājă	Devă-Gāndhārī	Id.	H. M. V. N 8640
Sitāmmā *(Telugu)* by/par Tyāgarājă	Vasantă	Id.	

LALITĀ VENKATARĀMAN

Sings and accompanies herself on the Vīṇā.
Chante en s'accompagnant elle-même sur la vīṇā.

1. Harati Kai Konuma *(Telugu)*	Vln Mridangă	Columbia CA 1185
Krishnă momu	Id.	

MAṆI IYER, Madură

One of the very prominent senior vocalists, with a style of his own. Tends towards modern music.

Un des plus grands virtuoses du chant, au style tout à fait personnel. A des dispositions marquées pour la musique moderne.

1. Shrī Raghukulă *(Telugu)* by/par Tyāgarājă	Hamsă-Nandi	Vln Mridangă	Columbia GE 632
Anurāgamu *(Telugu)* by/par Tyāgarājă	Sarasvatī	Id.	
2-3. Rāgam, Tānam, Pallavi *(Sanskrit)*	Kalyāṇī	Id.	Columbia GE 634 et 635
4. Ethanai vidangal *(Tamil)*	Rāgă-Mālikā	Id.	Columbia GE 636
5. Emijeyutu *(Telugu)*	Parās (javāli)	Id.	Columbia GE 637
Niraimadi *(Tamil)* by/par Aruṇāgiri Nāthar	Hamsă-Nandi	Id.	
6. Tāyé Ezhaipal *(Tamil)* by/par Pāpanāsham Shivan	Bhairavī	Id.	Columbia GE 694
7. Darini Telusu konti *(Telugu)* by/par Tyāgarājă	Shuddhă-Sāvéri	Id.	Columbia GE 805
8. Orajoobu *(Telugu)* by/par Tyāgarājă	Kānnaḍā-Gaulā	Id.	Columbia GE 6080
Dunmārgă *(Telugu)* by/par Tyāgarājă	Ranjani	Id.	
9. Kanakkankodi *(Tamil)* by/par Pāpanāsham Shivan	Kāmbhojī	Id.	Columbia GE 6090
Id. (pt. 2)	Id.	Id.	
10. Parimală Rangapaté *(Tamil)*	Kāmbhojī (pallavi)	Id.	Columbia GE 6170
Id. (pt. 2)	Id.	Id.	
11. Telisi Rāmă *(Telugu)* by/par Tyāgarājă	Pūrnă-Chandrikā	Id.	Columbia GE 6347
Nāda Tanumanisham *(Sanskrit)* by/par Tyāgarājă	Chittăranjani	Id.	
12. Saravanabava *(Telugu)*	(Rāgă-Tānam)	Id.	Columbia GE 6462
Id.	(Pallavi)	Id.	

MARIAPPA SWĀMĪGAL

A contemporary song composer who mainly sings devotional songs.
Compositeur contemporain qui interprète surtout des chants spirituels.

1. Mamadurapuri *(Tamil)*	Bāgéshvarī	Vln Mridangă	H. M. V. N 28066
Vadivelum *(Tamil)*	Todī	Id.	
2. Nanennum Akandai *(Tamil)*		Id.	H. M. V. N 28080
Adavareer *(Tamil)*	Karnātakă Bihāg	Id.	

NĀGARATNAM (Bangalore)

Was a celebrated classical singer. She built the first shrine to the memory of Tyāgarājă.

Est une célèbre chanteuse classique. A érigé le premier sanctuaire à la mémoire de Tyāgarājă.

1. Nityă Kalyānī	Rāgă-Mālikā	Vln Mridangă	H. M. V. P 50
Id. (pt. 2)	Id.	Id.	

PARTHASARATHY (S. V.)

Now about 25 years of age. Studied music in Annamalai University.

Agé d'environ vingt-cinq ans. A étudié la musique à l'Université d'Annamalai.

1. Mundu venuka *(Telugu)* by/par Tyāgarājă	Darbār	Vln Mridangă	Columbia GE 6305
2. Unnaiallal *(Tamil)* by/par Kotīshvară Iyer	Simhendră-Madhyamā	Id.	Columbia GE 6326
3. Tatvamariya Tarama *(Tamil)* by/par Pāpanāsham Shivan	Ritigoulă	Id.	Columbia GE 6380
4. Neeze mana magizh *(Tamil)*	Kalyāṇī	Id.	Columbia GE 6517

PATTAMMAL (D. K.)

One of the outstanding vocalists of South India. She studied with several great teachers. Her voice is beautiful.

Une des principales cantatrices de l'Inde méridionale, à la voix magnifique. A étudié avec plusieurs professeurs éminents.

1. Manasă Guru Guha *(Sanskrit)* by/par Muthuswāmī Dikshitar	Ānandă-Bhairavī	Vln Mridangă	Columbia GE 871

2. Inthaparamukam		Vln	Columbia
(Tamil)		Mridangă	GE 6161
Ninaippathappothu		Id.	
(Tamil)			
by/par Védănāyakam Pillai			
3. Bhajā ré Gopalam	Hindolă	Id.	Columbia
(Sanskrit)			GE 6173
by/par Sadāshīvă			
Brahmendră			
Mamava Pattābhirāmă	Manirangu	Id.	
(Sanskrit)			
by/par Muthuṣwāmī			
Dikshitar			
4. Enta Nerchina *(Telugu)*	Shuddhă-	Id.	Columbia
by/par Tyāgarājă	Dhanyāsi		GE 6203
Kopametulā *(Telugu)*	Id.	Id.	
5. Thookkiya Thiruvadi	Shankarābharanam	Id.	Columbia
(Tamil)			GE 6212
Id. (pt. 2)	Id.	Id.	
6. Chitham Eppadiyo	Nādanāmakriyā	Id.	Columbia
(Tamil)			GE 6240
Innamum Dayavu *(Tamil)*	Ritigoulā	Id.	
7. Yaro Ivar Yaro *(Tamil)*	Bhairavī	Id.	Columbia
by/par Arunāchală Kavi			GE 6250
Id. (pt. 2)	Id.	Id.	
8. Eppadipadinero *(Tamil)*	Karnātakă	Id.	Columbia
by/par Sudhānandă	Devā-Gāndhārī		GE 6297
Bhāratī			
Id. (pt. 2)	Id.	Id.	
9. Velan Varuvaradi	Rāgă-Mālikā	Id.	Columbia
(Tamil)			GE 6379
Id. (pt. 2)	Id.	Id.	

RĀDHĀ & JAYALAKSHMĪ

Two young sisters, pupils of G. N. Bālăsubramanyam.

Deux jeunes sœurs, élèves de G. N. Bālăsubramanyam.

1. Vināyakă *(Telegu)*	Hamsădhvani	Vln	H. M. V.
by/par Veenaī Kuppia		Mridangă	N 18839
Rāmaneeve *(Telugu)*	Nārāyaṇi	Id.	
by/par Tyāgarājă			
2. Tamasamen Swāmī	Toḍī	Id.	H. M. V.
(Tamil)			N 28021
by/par Pāpanāsham Shivan			
Id. (pt. 2)	Id.	Id.	

3. Chalamelara *(Telugu)* by/par Tyāgarājă	Margă-Hindolă	Vln Mridangă.	H. M. V. N 28517
Rāmābhirāmă *(Telugu)* by/par Tyāgarājă	Darbār	Id.	

RĀJAGOPĀLĂ SHARMĀ (T.), Turaiyur

A well-known teacher of music. Now adviser to a recording company.

Professeur de musique réputé. Aujourd'hui conseiller d'une maison d'édition de disques.

1. Vinatāsūtā *(Telugu)* by/par Tyāgarājă	Hari-Kāmbhojī	Vln Mridangă	H. M. V. HT 105 12 in./30 cm
Pakkalanilabadi *(Telugu)* by/par Tyāgarājă	Karaharăpriyā	Id.	
2. Ālāpană	Kāmbhojī	Id.	H. M. V. HT 106 12 in./30 cm
Evaruva *(Telugu)* by/par Tyāgarājă	Mohanam	Id.	
3. Thilai Isanai (Pallavi) *(Tamil)*	Kāmbhojī	Id.	H. M. V. HT 107 12 in./30 cm
4. Sarasamuladedenthuku *(Telugu)*	Kāpī (javāli)	Id.	H. M. V. HT 108 12 in./30 cm
Tillānā *(Telugu)*		Id.	
5. Edutanilachite *(Telugu)* by/par Tyāgarājă	Shankarābharanam	Id.	H. M. V. HT 110 12 in./30 cm
6. Unnaipole *(Tamil)*	Kāmbhojī	Id.	Columbia GE 6081
7. Undukuladaiva *(Tamil)* by/par Pāpanāsham Shivan	Toḍī	Id.	Columbia GE 6144
8. Velaiyarindu *(Tamil)*	Kalyāṇi	Id.	Columbia GE 6224
Id. (pt. 2)	Id.	Id.	
9. Maravavaram *(Tamil)*	Mohanam	Id.	Columbia GE 6262
Id. (pt. 2)	Id.	Id.	
10. Rāmābhirāmă *(Telugu)* by/par Tyāgarājă	Dhanyāsī	Id.	Columbia GE 6316
11. Sabhāpatikku *(Tamil)* by/par Gopālăkrishnă Bhāratī	Abhogi	Id.	Columbia GE 6317

12. Thiruvadi Nambi	Kedārā-Gaulā	Vln Mridangā	Columbia GE 6369
Id. (pt. 2)	Id.	Id.	

RĀJĀ IYENGAR (B. S.)

Now about 45 years of age. Lives in Bangalore. He studied music in Mysore and sings in the Mysorian style.

Âgé de quarante-cinq ans. Vit à Bangalore. Chante dans le style propre à Mysore, où il a étudié la musique.

1. Kshīrā Sāgarā Sayana *(Telugu)* by/par Tyāgarājā	Devā-Gandhari	Vln Mridangā Harmonium	Columbia CA 530
Id. (pt. 2)	Id.	Id.	
2. Jagadoddharanā *(Kanarese)* by/par Purandarā Dās		Id.	Columbia CA 531
Id. (pt. 2)		Id.	
3. Nagamomu ganélémi *(Telugu)* by/par Tyāgarājā	Abéri	Id.	Columbia CA 557
Hari bhajānamé	Samā	Id.	
4. Brochevarevarura *(Telugu)*		Id.	Columbia CA 715
Id. (pt. 2)		Id.	
5. Kandu Kandu *(Kanarese)*		Id.	Columbia CA 787
Id. (pt. 2)		Id.	
6. Koniyada Tarama Nimāhimā *(Telegu)* by/par Dakshinā Shastri	Vakulābharanam	Id.	Columbia CA 953
Rāma ninné *(Telugu)* by/par Tyāgarājā	Husséni	Id.	
7. He Gopālakā *(Sanskrit)* from/de Krishnā Karnāmritā	Rāgā-Mālikā	Id.	Columbia CA 1050
8. Atharitharul *(Tamil)*		Id.	Columbia CA 1168
Harimathava *(Tamil)*		Id.	
9. Durgā Devi *(Kanarese)* by/par Muthiah Bhagavatar	Navarasa Kānnaḍā	Id.	Columbia CA 1214
Nārāyanā thé Namo *(Kanarese)*		Id.	

10. Palukavade mira *(Telugu)* by/par Vasudévācharyă	Devă-Manohari	Vln Mridangă Harmonium	Columbia CA 1273
Parakelanaiya *(Telugu)* by/par Vasudévācharyă	Samă	Id.	
11. Shrīmadadi Tyāgarājă *(Sanskrit)* by/par Vasudévācharyă	Rāgă-Mālikā	Id.	Columbia CA 1444
Id. (pt. 2)	Id.	Id.	
12. Nanu Brochuta *(Telugu)*		Id.	Columbia GE 6256
Shrī Chamundéshvarī *(Telugu)*		Id.	

RĀJAM PUSHPAVANAM

Daughter of a celebrated singer. She now rarely performs in public.

Fille d'un chanteur célèbre. Ne chante plus que rarement en public.

1. Toli Janma *(Telugu)* by/par Tyāgarājă	Bilahari	Vln Mridangă	Columbia GE 802
Manasa Sanchāra ré *(Sanskrit)* by/par Sadāshivă Brahmendră	Samă	Id.	
2. Akshayă Lingă *(Sanskrit)* by/par Muthuswāmī Dikshitar	Shankarābharanam	Id.	Columbia GE 818
Id. (pt. 2)	Id.	Id.	
3. Kaividalagathu *(Tamil)*	Hamsadhvani	Id.	Columbia GE 6434
Id. (pt. 2)	Id.	Id.	

RĀMANĀRĀYAṆĂ IYER (S.), Kalakad

Now about 35 years of age. Has recently gained recognition as a classical singer.

Agé d'environ trente-cinq ans. Est récemment arrivé à la renommée comme chanteur classique.

1. Ganamuda Panam *(Tamil)* by/par Kotīshvară Iyer	Jyoti-Svarūpinī	Vln Mridangă	H. M. V. N 18297
2. Nādānusandană *(Tamil)* by/par Kotīshvară Iyer	Vāgadhīshvarī	Id.	H. M. V. N 18341
Id. (pt. 2)	Id.	Id.	

RĀMĀNUJĂ IYENGAR, Ariyakudī

Born in 1890. He is a disciple of Ramnād Shrīnivāsă Jyengar and has for three decades been the leading exponent of South Indian vocal music. He was given the title of "Sangītă Kalānidhi" (Receptacle of the Art of Song) by the Madras Music Academy in 1939. He is the best representative of the traditional style of South Indian Music.

Né en 1890. Disciple de Ramnad Shrīnivāsă Jyengar, est depuis une trentaine d'années le chanteur de plus réputé de l'Inde méridionale. A reçu en 1939 de l'Académie de musique de Madras le titre de « Sangītă Kalānidhi » (Tabernacle de l'art du chant). Le meilleur représentant du style traditionnel de l'Inde méridionale.

1. Evari Mată *(Telugu)* by/par Tyāgarājă	Kāmbhojī	Vln Mridangă	Columbia A 106
Id. (pt. 2)	Id.	Id.	
2. Hakalalla *(Telugu)* by/par Tyāgarājă	Madhyamadi	Id.	Columbia A 114
Anupamaguṇam budhi *(Telugu)* by/par Tyāgarājă	Atanā	Id.	
3. Rāmă Ninne *(Telugu)* by/par Tyāgarājă	Husséni	Id.	Columbia A 116
Rāmă Neeyeda *(Telugu)* by/par Tyāgarājă	Karaharăpriyā	Id.	
4. Avananri Oranuvum *(Tamil)* by/par Thayumanvar	Hamir and/et Sahānā	Vln	Columbia A 119
Id. (pt. 2)	Dhanyāsī and/et Sāvérī	Id.	
5. Paramă Pavană Ramă *(Telugu)* by/par Ramnād Shrīnivāsă Iyengar	Pūrvī-Kalyānī	Vln Mridangă	Columbia A 124
Kummaravaniki *(Telugu)* by/par Ramnād Shrīnivāsă Iyengar	Khamās (javāli)	Id.	
6. Vaishnavă Janatho *(Hindi)*	Sindhu-Bhairavī (N.I/I.N.)	Id.	Columbia A 126
Id. (pt. 2)	Rāga-Ālāpană (N.I/I.N.)	Id.	
7. Dinamaṇi Vamshă *(Telugu)* by/par Tyāgarājă	Hari-Kāmbhojī	Id.	Columbia A 128
Elavataram *(Telugu)* by/par Tyāgarājă	Mukhārī	Id.	

8. Ninnu Jusi *(Telugu)* by/par Patnam Subrahmanya Iyer	Sourashtrā	Vln Mridangă	Columbia A 129
Nee Padamulé gatiyané *(Telugu)* by/par Patnam Subrahmanya Iyer	Navarasă-Kānnaḍā	Id.	
9. Nee Kelana *(Telugu)* by/par Ramnād Shrīnivāsă Iyengar	Devă-Manohari	Id.	Columbia A 130
Samajavaradā *(Telugu)* by/par Ramnād Shrīnivāsă Iyengar	Shuddhă-Sāvérī	Id.	
10. Vizha *(Tamil)*	Kalyāṇī	Id.	Columbia A 101
Id. (pt. 2)	Kāpī and/et Sindhu-Bhairavī	Id.	
11. Yenraiku Sivakrupai *(Tamil)* by/par Nīlkanthă Shivan	Mukhārī	Id.	Columbia A 102
Yethanai Sonnalum *(Tamil)* Old dance song/Vieil air de danse	Sāvérī	Id.	
12. Rattinamé *(Tamil)* Song of the spinning wheel/Chant du rouet	Kāpī	Id.	Columbia A 107
Nandă kī lāla *(Hindi)*	Pīlū	Id.	
13. Kārtikeyă *(Tamil)* by/par Pāpanāsham Shivan	Toḍī	Id.	Columbia A 109
14. Paridanamichité *(Telugu)* by/par Tyāgarājă	Bilahari	Id.	Columbia A 120
15. Kamalāmbāmbhajā ré *(Sanskrit)* by/par Dikshitar	Kalyāṇī	Id.	Columbia A 122
Etu Nammina *(Telugu)* by/par Patnam Subrahmanya Iyer	Sāvérī	Id.	
16. Enta Bhaghyama *(Telugu)* by/par Tyāgarājă	Sārangă	Id.	Columbia ES 5 12 in./30 cm
Sadbhakthiyu gală *(Telugu)* by/par Tyāgarājă	Ānandă-Bhairavī	Id.	

17. Thalavu Kattum *(Tamil)*	Rāgă-Ālāpană (Several/Plusieurs rāgăs)	Vln Mridangă	Columbia ES 3 12 in./30 cm
Id. (pt. 2)	Id.	Id.	

SARASWATĪ BĀĪ (C.)

Mainly known for her musical discourses on religious themes (Hari-Kathā). She sings in many languages and knows Northern Indian music also. She is now very old. Her records were made twenty years ago when her voice was considered very beautiful.

Très âgée maintenant, connue surtout pour ses développements musicaux sur des thèmes religieux (Hari-Kathā). Elle chante en plusieurs langues et connaît également la musique de l'Inde septentrionale. Ses disques ont été enregistrés il y a vingt ans, alors que sa voix était considérée comme très belle.

1. Enna Ganu Rāmă *(Telugu)* by/par Bhadrāchală Rāmă Dās	Pantu-Varāli	Vln Mridangă	Columbia ES 4 12 in./30 cm
Mariveradikku *(Telugu)* by/par Patnam Subrahmanya Iyer	Shanmukhăpriyā	Id.	

SATHAKOPAN (V. V.)

B.A. of Madras University. He has recently been recognized as a competent classical musician.

Licencié ès lettres de l'Université de Madras. A récemment conquis un rang honorable parmi les musiciens classiques.

1. Kanavenum *(Tamil)* by/par Arunāchală Kavi	Surati	Vln Mridangă	Columbia GE 6039
Shrī Vénugopālă *(Tamil)* by/par Kotīshvară Iyer	Darbār	Id.	
2. Rāmă bhajanai *(Tamil)*	Rāgă-Mālikā	Id.	Columbia GE 6125
3. Entavedukontu *(Telugu)* by/par Tyāgarājă	Sarasvatī-Manoharī	Id.	Columbia GE 6287
4. Adaram Nee *(Tamil)*	Karaharăpriyā	Id.	Columbia GE 6301
Id. (pt. 2)	Id.	Id.	
5. Kannan Mugam *(Tamil)*	Khamās	Id.	Columbia GE 6340
Anirai Meykka *(Tamil)*	Pasuram (Psalm/Psaume)	Id.	

6. Nādamādi *(Tamil)* Old-dance verses/Vieilles strophes de danse	Kāmbhojī	Vln Mridangă	Columbia GE 6381
Id. (pt. 2)	Id.	Id.	
7. Anantă nāma *(Tamil)*		Id.	Columbia CA 1236
Manamó Nee		Id.	

SHANMUKHĂ VADIVOO (Tiruchendur)

Was a very celebrated singer with a most beautiful voice. She recorded a number of traditional religious Tamil songs.

Chanteuse très célèbre douée d'une fort belle voix. A enregistré une quantité de chants religieux traditionnels en tamil.

1. Yengu Mayamana *(Tamil)*	Kāmbhojī "Rangandhi padam" Mridangă (Sacred music/ (Musique sacrée)	Vln Mridangă	H. M. V. P 1240
Shrī Minakshi *(Tamil)*	Begadā "Minakshi padam" (Sacred music/ Musique sacrée)	Id.	
2. Pannenukana *(Tamil)* by/par Thāyumānvar	Bhairavī (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1243
Kodayilé *(Tamil)*	Yadukulă-Kāmbhojī "Arulpā" (Sacred music/ Musique sacrée)	Id.	
3. Viritha Senjadayada *(Tamil)*	Nādă-nāmă-kriyā "Natarājă padam" (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1244
Yella Ulagamu *(Tamil)*	Nilāmbari "Tevaram" (Sacred music/ Musique sacrée)	Id.	
4. Paramethu vinai Seyyum *(Tamil)*	Nādă-namă-kriyā "Arulpā" (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1803
Manamana Oru Siruvan *(Tamil)*	Begadā "Arulpā" (Sacred music/ Musique sacrée)	Id.	

5. Un Adiyai *(Tamil)*	Shrī-rāgă "Natarājă padam" (Sacred music/ Musique sacrée)	Vln Mridangă	H. M. V. P 1804
Innamum Sollavo *(Tamil)*	Vasantă "Natarājă padam" (Sacred music/ Musique sacrée)	Id.	
6. Thondi Sariya *(Tamil)*	Ānandă-Bhairavī	Id.	H. M. V. P 4085
Id. (pt. 2)	Id.	Id.	
7. Sollanadirchatrum *(Tamil)* by/par Thāyumānvar	(Sacred music/ Musique sacrée)	Id.	H. M. V. P 5949
Namevu huyilalum *(Tamil)* by/par Arunāgiri Nāthar	Mohanam (Sacred music/ Musique sacrée)	Id.	

SHANMUKHĂ VADIVOO (Vīṇā)

Is the mother of Subbulakshmī and a singer of repute.

Chanteuse réputée. Mère de Subbulakshmi.

1. Shivă Dikshā *(Telugu)*	Kuranji	Vīṇā	Twin FT 489
Pure music/Musique pure (Vīṇā solo)	Kāpī (tānam)	Id.	

SHRĪNIVĀSĂ IYER. Semmangudi

One of the leading senior vocalists. Born in 1908. Is a pupil of Mahārājāpuram Vihvanāthă Iyer. His style is delicate and powerful. He was given the title of "Sangītă Kalānidhi" (Receptacle of the Art of Song) by the Madras Music Academy in 1945. He is now Principal of the Shrī Svātī Tirunal Music Academy at Trivandrum.

Un des plus grands virtuoses du chant. Né en 1908. Élève de Mahārāyāpuram Vihvanāthă Iyer. Son style est délicat et vigoureux. A reçu en 1945 de l'Académie de musique de Madras le titre de « Sangītă Kalānidhi » (Tabernacle de l'art du chant). Est maintenant principal de l'Académie de musique Shrī Svātī Tirunal à Trivandrum.

1. Thsāla Kalla *(Telugu)* by/par Tyāgarājă	Ārabi	Vln Mridangă	Columbia A 131
Id. (pt. 2)	Id.	Id.	
2. Etāvunarā *(Telugu)* by/par Tyāgarājă	Kalyāṇī	Id.	Columbia VE 62
Id. (pt. 2)	Id.	Id.	

3. Pattividuvarādu *(Telugu)* by/par Tyāgarājă	Manjari	Vln Mridangă	Twin H 6986
4. Marivéré dikku *(Telugu)* by/par Patnam Subrahmanya Iyer	Shanmukhăpriyā	Id.	Twin FF 6939
5. Navasiddhi *(Tamil)* by/par Nilkantă Shivan	Karaharăpriyā	Id.	H. M. V. N 8077
6. Vaddaninné (Javāli) *(Telugu)*	Kāpī	Id.	H. M. V. N 8080
7. Intaparākā (Javāli) *(Telugu)*	Nādă-nāmă-kriyā	Id.	H. M. V. N 8099
Marubāri (Javāli) *(Telugu)*	Khamās	Id.	
8. Shrikantă *(Telugu)* by/par Tyāgarājă	Bhavapriyā	Id.	Twin FF 6781
Mānasă sanchara ré *(Sanskrit)* by/par Sadāshivă Brahmendră	Samă	Id.	
9. Smarajānakă *(Sanskrit)* by/par Svati Tirunal	Bihāg	Id.	H. M. V. P 12502
Nahi ré Nahi Shankā *(Sanskrit)* by/par Sadāshivă Brahmendră	Mohanam	Id.	

SUBBULAKSHMĪ (M. S.)

A very gifted singer and cinema actress. Her voice is beautiful. Her songs n Hindi and Tamil are popular throughout India.

Actrice de cinéma et chanteuse très douée. Sa voix est fort belle et ses chants, en hindi et en tamil, sont populaires dans toute l'Inde.

1. Endan Idathu Tholl *(Tamil)*	(Film song/Chanson de film)	Orch.	H. M. V. N 18096
Engun nīrai nādăbrahman *(Tamil)*	Id.	Id.	
2. Nee Irangāyénil *(Tamil)* by/par Pāpanāsham Shivan	Atāṇā	Vln Mridangă	H. M. V. N 18100
Vandina muralum *(Tamil)*	Toḍī (karnātakă)	Id.	
3. Ma dayai *(Tamil)* by/par Pāpanāsham Shivan	Vasantă	Id.	H. M. V. N 18208
Id. (pt. 2)	Id.	Id.	

4.	Kannéduthagilum *(Tamil)* by/par Sudhānandă Bhāratī	Simhendră-Madhyamā	Vln Mridangă	H. M. V. N 18218
	Id. (pt. 2)	Id.	Id.	
5.	Kalai Thooki *(Tamil)*	Yadukulă-Kāmbhojī	Id.	H. M. V. N 18234
	Id. (pt. 2)	Id.	Id.	
6.	Yaro Ivar yaro *(Tamil)* by/par Arunāchală Kavi	Bhairavī	Id.	H. M. V. N 18270
	Id. (pt. 2)	Id.	Id.	
7.	Vandadum solai *(Tamil)*	Hari-Kāmbohjī	Tānpūrā Vln Tablā	H. M. V. N 18300
	Id. (pt. 2)	Id.	Id.	
8.	Arul Purivai *(Tamil)* by/par Sudhānandă Bhāratī	Hamsădhvani	Vln Mridangă	H. M. V. N 18364
	Jankarashruti *(Tamil)* by/par Sudhānandă Bhāratī	Pūrvī-Kalyāṇī	Id.	
9.	Ennaganu Rāmă Bhajană *(Telugu)* by/par Bhadrāchală Rāmā Das	Pantu-Varāli	Id.	H. M. V. N 18680
	Id. (pt. 2)	Id.	Id.	
10.	Saraguṇa Pālimpa *(Telugu)* by/par Ramnād Shrīnivāsă Iyengar	Kédāră-Gaulā	Id.	H. M. V. N 18685
	Id. (pt. 2)	Id.	Id.	
11.	Yamarinda *(Tamil)* by/par Subrahmanya Bhāratī (A poem on the beauty of the Tamil language/ Poème sur la beauté de la langue tamil)	Viruthan	Id.	H. M. V. N 28050
	Senthamizh Nadu *(Tamil)* by/par Subrahmanya Bhāratī	(A Tamil patriotic song/Chant patriotique tamil)	Id.	
12.	Brochévaru *(Telugu)* by/par Vasudévāchāryă	Khamās	Id.	H. M. V. N 28557
	Id. (pt. 2) by/par Bhāratī	Id.	Id.	

13. Pannedum Nalai *(Tamil)*	(Film song/Chanson de film)	Orch.	H. M. V. HT 116 12 in./30 cm.
Manam kulira *(Tamil)*	(Film song/Chanson de film)	Id.	
14. Jagadāmbā *(Sanskrit)* by/par Shyāmă Shāstri	Ānandă-Bhairavī (ālāpă)	Vln Mridangă	Broadcast GM 2503/04
Id. (pt. 2)	Id. (Song/Chanson)	Id.	

SUBRAHMANYA IYER, Musiri

Born in 1899. Disciple of Vidvan Sabhesă Iyer. He is a very celebrated vocalist He is now Principal of the Central College of Karnātakă Music in Madras. He was given the title of "Sangītă Kalānidhi" (Receptacle of the Art of Music) by the Madras Music Academy in 1939. He is known for the emotional quality of his singing.

Très célèbre chanteur. Né en 1899. Disciple de Vidvan Sabhesă Iyer. Est actuellement principal du Collège central de musique du Kanara à Madras. A reçu en 1939 de l'Académie de musique de Madras le titre de « Sangītă Kalānidhi » (Tabernacle de l'art de la musique). Est connu pour l'émouvante expression qu'il donne à son chant.

1. Nagumomu *(Telugu)* by/par Tyāgarājă	Abérī	Vln Mridangă	Columbia LBE 30
Id. (pt. 2)	Id.	Id.	
2. Viritta Senjatayāḍa *(Tamil)*	Ānandă-Bhairavī and/et Bilahari	Id.	Columbia LBE 37
Id. (pt. 2)	Shanmukhăpriyă and/et Mohană	Id.	
3. Thiruvadi charaṇam *(Tamil)* by/par Gopālăkrishnă Bhāratī	Kāmbhoji	Id.	Columbia LBE 57
Id. (pt. 2)	Id.	Id.	
4. Ambanannu brova *(Telugu)* by/par Shyāmă Shāstri	Toḍī	Id.	Columbia LBE 63
Id. (pt. 2)	Id.	Id.	
5. Enraiku Shivakrupai *(Tamil)* by/par Nilkantă Shivan	Mukhārī	Id.	Columbia LBE 65
Theyilai Thottathilé *(Tamil)* by/par Subrahmanya Bhāratī	Id. (National song/Chant national)	Id.	

6. Ehaparamtharum perumai *(Tamil)*	Khamāj	Vln Mridangă	Columbia LBE 76
Id. (pt. 2)	Id.	Id.	
7. Pāhi Rāmă *(Telugu)* by/par Tyāgarājă	Yadukulă-Kāmbhojī	Id.	Columbia LBE 83
Id. (pt. 2)	Id.	Id.	
8. Nirajākshi *(Sanskrit)* by/par Muthuswāmī Dikshitar	Hindolă	Id.	Columbia
9. Thayé Yashodā *(Tamil)*	Toḍī (karnātaka)	Id.	Columbia LBE 102
Id. (pt. 2)	Id.	Id.	

SUBRAHMANYAM (A. G.), Sattur

Comes from the extreme South. He studied Music in Annamalai University. He has a good voice and is considered a promising vocalist of the younger generation.

Originaire de l'extrême sud. A étudié la musique à l'Université d'Annamalai. Sa voix est bonne, et il est considéré comme un des chanteurs d'avenir de la jeune génération.

1. Dayai Puriyā *(Tamil)*	Malayă-Marutam	Vln Mridangă	H. M. V. N 18320
Id. (pt. 2)	Id.	Id.	
2. Innamum *(Tamil)* by/par Gopālăkrishnă Bhāratī	Kiravāṇī	Id.	H. M. V. N 18365
Id. (pt. 2)	Id.	Id.	
3. Rāmaninnu *(Telugu)*	Mohanam	Id.	H. M. V. N 18815
Id. (pt. 2)	Id.	Id.	
4. Yamunā Vihară *(Tamil)*	Bhīmpalās	Id.	H. M. V. N 28055
Nirajadalanayană *(Sanskrit)*	Tilangă	Id.	
5. Ādinātheppadiyo *(Tamil)* by/par Muthu Thandavar	Kalyāṇī	Id.	H. M. V. N 28020
Id. (pt. 2)	Id.	Id.	

SUBRAHMANYA PILLAI, Chittoor

A well-known classical singer, specialized in difficult rhythms and rare rāgăs (modes). He is now Principal of the Music College of Annamalai University.

Chanteur classique réputé, spécialisé dans les rythmes difficiles et les modes ou rāgăs peu usités. Est actuellement principal du Collège de musique de l'Université d'Annamalai.

1. Sāmajavara gamana *(Telugu)* by/par Tyāgarājă	Hindolă	Vln Mridangă	Columbia LBE 86
Id. (pt. 2)	Id.	Id.	
2. Hari Nenendu *(Telugu)* by/par Tyāgarājă	Karnātakă-Bihāg	Id.	Columbia LBE 88
Id. (pt. 2)	Id.	Id.	
3. Mavallakathamma *(Telugu)*		Id.	Columbia GE 6103
Kulamulona *(Telugu)*		Id.	
4. Ranidi *(Telugu)* by/par Tyāgarājă	Manirangu	Id.	Columbia GE 6115
Id. (pt. 2)	Id.	Id.	
5. Unaicharană *(Tamil)*		Id.	Columbia GE 6124
Hară Hară *(Tamil)*		Id.	
6. Nandă Nandană *(Tamil)*		Id.	Columbia GE 6162
Nandagehini *(Tamil)*		Id.	
7. Yé Ramuni *(Telugu)* by/par Tyāgarājă	Vakulābharană	Id.	Columbia GE 6289
Id.(pt. 2)	Id.	Id.	

TYĀGARĀJĂ BHAGAVATAR (M. K.)

1. Rādhé unakku *(Tamil)*	(Film song/Chanson de film)	Orch.	Columbia GA 1126
Gnanakan Onru *(Tamil)*	Id.	Id.	

VAIDHYANĀTHĂ BHAVAGATHAR (Chembāī)

A popular singer with a powerful voice and remarkable rhythm.

Chanteur populaire doué d'une voix puissante et qui a le don du rythme.

1. Orumayodu *(Tamil)*	Rāgă-Mālikā	Vln Mridangă	Columbia LBE 29
Id. (pt. 2)	Id.	Id.	
2. Raghuvarănannu *(Telugu)* by/par Tyāgarājă	Pantu-Varāli	Id.	Columbia LBE 40
Id. (pt. 2)	Id.	Id.	
3. Shri Rāmă mantram *(Sanskrit)*		Id.	Columbia LBE 59
Id. (pt. 2)		Id.	

4. Nammi Vachina *(Telugu)* by/par Tyāgarājă	Kalyāṇī	Vln Mridangă	Columbia LBE 100
Id. (pt. 2)	Id.	Id.	
5. Shrī Mahāgaṇa patiavatu *(Sanskrit)* by/par Dikshitar	Gaulā	Id.	Columbia LBE 101
Shrī Bālăsubrahmanya *(Sanskrit)* by/par Dikshitar	Bilahari	Id.	
6. Arum Ponné *(Tamil)*		Id.	Columbia LBE 103
Id. (pt. 2)		Id.	
7. Un Perumaiyai *(Tamil)* by/par Lalită Dās	Kalyāṇī	Id.	Columbia GE 6249
Id. (pt. 2)	Id.	Id.	
8. Pavană guru *(Sanskrit)*	Hamsă-Nandi	Id.	Columbia GE 6280
Varijadală *(Sanskrit)*	Id.	Id.	
9. Evariki Telusunu *(Telugu)* by/par Tyāgarājă	Dhanyasī	Id.	Columbia GE 6300
Id. (pt. 2)	Id.	Id.	
10. Sayamkālé *(Sanskrit)* verse from/stance de Krishnă Karnāmrită	Rāgă-Mālikā		Columbia GE 6337
Id. (pt. 2)	Id.	Id.	
11. Ennil kanintha *(Tamil)*	Shankarābharaṇam	Id.	Columbia GE 6372
Id. (pt. 2)	Id.	Id.	

VAIKAM SARASWATĪ

She is a young singer gifted with a powerful voice.

Jeune femme, douée d'une voix puissante.

1. Alamkaram Podumadi *(Tamil)*	Karaharăpriyā	Vln Mridangă	Columbia GE 6230
Unaiyé kadalithen *(Tamil)*	Rāgă-Mālikā	Id.	
2. Yarivamarivayodi *(Tamil)*	Shanmukhăpriyā	Id.	Columbia GE 6391
Id. (pt. 2)	Id.	Id.	

3. Kuzhaludum kannan	Shrī-Ranjani	Vln Mridangă	Columbia GE 6492
Id. (pt. 2)	Id.	Id.	

VANAJĀKSHĪ (Shrīmatī)

1. Kottai Mélé (A typical Tamil folk-song/ Mélodie populaire typique en tamil)	Husséni	Mridangă	H. M. V. P 1197
Niko dutta Pacchiléi *(Tamil)*	Jhinjoti	Id.	

VASANTĂKOKILAM (N. C.)

A talented singer and cinema actress. She mainly sings in Tamil.
Chanteuse et actrice de cinéma très douée. Chante surtout en tamil.

1. Enakku Nirupadam *(Tamil)* by/par Arunāchală Kavi	Rāgă-Mālikā	Vln Mridangă	H. M. V. N 18061
Id. (pt. 2)	Id.	Id.	
2. Kili Kanni *(Tamil)* (An ancient Tamil song/ Chant ancien tamil)		Id.	H. M. V. N 18064
Thillai Sthalam *(Tamil)*	Samă	Id.	
3. Iniyagilum *(Tamil)*	Mohană-Kalyāṇi	Id.	H. M. V. N 18094
Kadalil amizhndiduvom *(Tamil)*	Manirangu	Id.	
4. Inda varam *(Tamil)* by/par Sudhānandă Bhāratī	Karharăpriyā	Vln Mridangă Ghatam	H. M. V. N 18207
Udayă Sundari *(Tamil)*	Recitation/ Récitation	Id.	
5. Asaikonden Vandé *(Tamil)* by/par S. Bharati		Vln Mridangă	H. M. V. N 18217
Kuzhalosai *(Tamil)*		Id.	
6. Ānandă natanam *(Sanskrit)* by/par Pāpanāsham Shivan	Kāmbhojī	Id.	H. M. V. N 18219
Id. (pt. 2)	Id.	Id.	
7. Tandaithai *(Tamil)* by/par Ponniah Pillai	Shanmukhăpriyā	Id.	H. M. V. N 18239
Id. (pt. 2)	Id.	Id.	

8. Vaṛuvano Vanakkuyilé *(Tamil)* by/par Sudhāṇandă Bhārati		Vln Mridangă	H. M. V. N 18249
Nithiraiyil *(Tamil)* (Old dance tune/Vieille mélodie de danse).		Id.	
9. Pā malai *(Tamil)* by/par Pāpanāsham Shivan	Hari-Kāmbhojī	Id.	H. M. V. N 18259
Thittikkum Chentamizhai *(Tamil)* by/par Sudhānandă Bhāratī	Virutham	Id.	
10. Mayé twam *(Sanskrit)* by/par Muthuswāmī Dikshitar	Tarangini	Id.	H. M. V. N 18279
Sarasă dală nayană *(Sanskrit)* by/par Muthuswāmī Dikshitar	Id.	Id.	
11. Andhanal *(Tamil)*	Hamsă-Nandi	Id.	H. M. V. N 18280
Yarovandennai *(Tamil)*	Aṭanā	Id.	
12. Antharangamellam *(Tamil)*	Vachaspati	Id.	H. M. V. N 18299
Id. (pt. 2)	Id.	Id.	
13. Enpallikondeeraiah *(Tamil)* by/par Arunāchală Kavi	Mohanam and/et Kāpī	Id.	H. M. V. N 18349
Id. (pt. 2)	Id.	Id.	
14. Shivé Pahimam *(Sanskrit)* by/par Tyāgarājă	Kalyāṇī	Id.	H. M. V. N 13552
Id. (pt. 2)	Id.	Id.	
15. Needayă Rādho *(Telugu)* by/par Tyāgarājă	Vasantă-Bhairavī	Id.	H. M. V. N 18816
Elavata ramu *(Telugu)* by/par Tyāgarājă	Mukhārī	Id.	
16. Kaddanavariki *(Telugu)* by/par Tyāgarājă	Toḍī	Id.	H. M. V. N 18817
Id. (pt. 2)	Id.	Id.	
17. Pithan enralum *(Tamil)* by/par Bhaskaran	Bhīmpalās	Tānpūrā Vln	H. M. V. N 28022
Id. (pt. 2)	Id.	Id.	

18. Alli Malarudadamma *(Tamil)* by/par Sudhānandă Bhāratī	Husséni	Tānpūrā Vln	H. M. V. N 28042
Mangaiye nee *(Tamil)* by/par Kavi Kunjara Bhāratī	Vasantă	Id.	
19. Sundari nannindarulo *(Telugu)* by/par Tyāgarājă	Begadā	Vln Mridangă	H. M. V. N 28575
Id. (pt. 2)	Id.	Id.	

VASANTĂ KUMARI (M. L.)

Now about 24 years of age. Isthe daughter of a professional female singer. She studied with G. N. Bālăsubrahmanya.

Agée d'environ vingt-quatre ans. Fille d'une chanteuse de profession. A travaillé avec G. N. Bālăsubrahmanya.

1. Sarasijanabhă *(Sanskrit)* by/par Svātī Tirunal	Toḍī	Vln Mridangă	Columbia GE 6313
2. Évara madukudura *(Telugu)* by/par Tyāgarājă	Kalyāṇī	Id.	Columbia GE 6394
Id. (pt. 2)	Id.	Id.	

VENKATARĀMĂ IYER, Kunnakudi

1. Anda Ramasaundaryam *(Tamil)* by/par Arunachala Kavi	Kedāră-Gaulā	Vln Mridangă	H. M. V. N 18301
Kanden Kanden *(Tamil)* by/par Arunāchală Kavi	Bāgéshvarī	Id.	
2. Vélané *(Tamil)* by/par Kotīshvară Iyer	Shubhă-Pantu-Varāli	Id.	H. M. V. N 18360
Id. (pt. 2)	Id.	Id.	
3. Gayati Vanamālī *(Sanskrit)* by/par Sadāshivă Brahmendră		Id.	H. M. V. N 18740
Jaganmohană *(Sanskrit)*		Id.	

VISHVANĀTHĂ IYER, Mahārājāpuram

Born in 1896. He is a disciple of Umayalpuram Swāmīnāthă Iyer. Noted for his rāgă-ālāpană, he was given the title of "Sangită Kalānidhi" (Receptacle of the Art of Music) by the Madras Music Academy in 1939.

Né en 1896. Disciple d'Umayalpuram Swāmīnāthă Iyer. Est renommé pour

son rāgă-ālāpană. A reçu en 1939 le titre de « Sangītă Kalānidhi » (Tabernacle de l'art de la musique), de l'Académie de musique de Madras.

1. Puzhuvai Pirakkinum (Verse/Stance) (Tamil-Devotional song/ Chant religieux tamil)	Rāgă-Mālikā	Vln Mridangă	H. M. V. N 18287
(Id. pt. 2)	Id.	Id.	
2. Nittiraiyil *(Tamil)* by/par Ghanam Krishnă Iyer (An old dance poem/ Vieille strophe de danse)	Pantu-Varāli	Id.	H. M. V. N 18358
Parengum *(Tamil)* by/par Ghanam Krishnă Iyer	Kalyāṇī	Id.	
3. Sundari *(Telugu)* by/par Tyāgarājă	Kalyāṇī	Id.	H. M. V. N 18631
Id. (pt. 2)	Id.	Id.	
4. Mohanarāmă *(Telugu)* by/par Tyāgarājă	Mohanam	Id.	H. M. V. N 18813
Id. (pt. 2)	Id.	Id.	
5. Undedi Rāmudu *(Telugu)* by/par Tyāgarājă	Hari-Kāmbhojī	Id.	H. M. V. N 18838
Sītāmmā *(Telugu)* by/par Tyāgarājă	Vasantă	Id.	

V. GOVINDASAMI NAICKAR, A. KANNAN, S. V. S. NĀRĀYANAN, T. S. VILVADI IYER, S. BĀLACHANDRAN

1. Layăchitram	Panikramă Tālam	Columbia GE 6196
Id. (pt. 2)	Id.	

CHAPTER III

THE MAIN SONG COMPOSERS OF SOUTH INDIA

CHAPITRE III

LES PRINCIPAUX COMPOSITEURS DE L'INDE MÉRIDIONALE

Songs were composed in South India before the dawn of history. The earliest Tamil poems and songs that have been preserved date from many centuries before the Christian era. For a period, South India seems to have been under the sway of Sanskrit culture, and, although the contribution of this culture is great, it is not easily distinguishable from that of the rest of India.

From the 15th century onwards, there appears to have been a revival of Telugu and Tamil song. This development culminated in the 18th century with the three great song composers of South India: Tyāgarājă, Shyāmă Shāstri and Muthuswāmī Dikshitar.

Dans l'Inde méridionale, des chants ont été composés avant les débuts de l'époque historique. Les plus anciens poèmes et chants en tamil qui ont été conservés remontent à plusieurs siècles avant l'ère chrétienne. Pendant un certain temps, l'Inde méridionale semble avoir été sous l'influence de la culture sanscrite, et sa part dans la production commune — bien qu'importante — n'est pas facile à distinguer de celle du reste de l'Inde.

A partir du xve siècle, il semble qu'il y ait eu une renaissance de l'art télougou et tamil du chant. Elle a atteint son apogée au xviiie siècle avec les trois grands compositeurs de l'Inde méridionale : Tyāgarājā, Shyāmā Shāstri et Muthuswāmī Dikshitar.

THE SONGS OF ANĀĪ-AYYĀ
LES CHANTS D'ANĀĪ-AYYĀ

Anāī and Ayyā (circa 1800) were two brothers who composed jointly. They came from the village of Vaiyadhari near Tanjore and wrote in Telugu and Tamil. They were the teachers of the celebrated Vaidyanāthă Iyer.

Anāī et Ayyā, qui vivaient vers 1800, étaient deux frères qui composaient ensemble. Originaires du village de Vaiyadhari, près de Tanjore, ils écrivaient en télougou et en tamil. Furent les professeurs du célèbre Vaidyanāthă Iyer.

	Sung or played by Chanté ou joué par	Accompaniment Accompagnement	
1. Intaparaka (Rāgă Nandanāmakriyā)	Shrīnivāsă Iyer, Semmangudi	Vln Mridangă	H. M. V. N 8099

2. Mahimaiteliyā (Rāgă Shankarā-bharană)	Veenai Dhanam (Vīṇā)	Solo	Columbia GE 841

THE SONGS OF ARUṆĀCHALĂ KAVI
LES CHANTS D'ARUṆĀCHALĂ KAVI

Aruṇāchală Kavirâyar (1711-1778) was a Tamil poet. He is famous for his music drama "Ramā nātakă". He did not compose the music of his songs.

Aruṇāchală Kavirayar (1711-1778) était un poète tamil. Célèbre pour son drame musical *Rāmă Nātakă*. Ne composait pas lui-même la musique de ses chants.

1. Anda Rāmasoundaryam (Rāgă Kédārā)	Vénkatarāmă Iyer, Kunnakudi	Vln Mridangă	H. M. V. N 18301
2. Enakku nirupadam (Rāgă Mālikā)	Vasantăkokilam (N. C.)	Id.	H. M. V. N 18061
3. Enpallikondeeraiah Rāgă Mohanam-Kāpi)	Vasantăkokilam (N. C.)	Id.	H. M. V. N 18349
4. Kanden kanden (Rāgă Bhagéshvarī)	Vénkatarāmă Iyer, Kunnakudi	Id.	H. M. V. N 18301
5. Kāna vénum (Rāgă Surati)	Sathakopan (V. V.)	Id.	Columbia GE 6039
6. Yāro ivar yāro (Rāgă Bhairavī)	Subbulakshmī (M. S.)	Id.	H. M. V. N 18270
7. Id.	Pattammal (D. K.)	Id.	Columbia GE 6250

THE SONGS OF ARUṆĀGIRI NĀTHAR
LES CHANTS D'ÂRUṆĀGIRI NĀTHAR

Aruṇāgiri Nāthar lived in the 15th century. He composed numerous Tamil hymns (Tiruppughath, i.e. The Glory of the Lord) in which he sang all the sanctuaries of Kumără (Kārtikeyă), the deity of whom he was a devotee. His patron was King Prauḍhă Devarayă of Vijayanagar.

Aruṇāgiri Nāthar vivait au xve siècle. A composé de nombreux hymnes tamils (Tiruppughath, c'est-à-dire la Gloire du Seigneur) dans lesquels il a chanté tous les sanctuaires de Kumāră (Kārtikeyă), la divinité qu'il vénérait. Protégé du roi Prauḍhă Devarayă de Vijayanagar.

1. Namévu huyilalum (Rāgă Mohanam)	Shanmmukhă Vadivoo	Vln Mridangă	H. M. V. P 5949
2. Niraimadi (Rāgă Hamsanandi)	Mani Iyer, Madurā	Id.	Columbia GE 637

THE SONGS OF BHADRĀCHALĂ RĀMĂ DĀS

LES CHANTS DE BHADRĀCHALĂ RĀMĂ DĀS

Bhadrāchală Rāmă Dās was a bard and saint of the Andhra country. A devotee of Rāmă, he wrote many songs in Telugu. He was a contemporary of Tana Shah (1672-1687), the last Qutb Shahi ruler of Golconda near Hyderabad, who imprisoned him. The celebrated Tyāgarājă was influenced by his style.

Bhadrāchală Rāmă Dās était un barde et un saint du pays d'Andhara. Fervent adorateur de Rāmă, il composa plusieurs chants en télougou. Était contemporain de Tana Shah (1672-1687), le dernier Qutb Shahi qui ait régné sur Golconde (près de Hyderabad), lequel l'emprisonna. Le célèbre Tyāgarājă a subi l'influence de son tyle.

1. Enna Gānu Rāmă (Rāgă Pantu-Varāli)	Sarasvatī Bāī	Vln Mridangă	H. M. V. ES 4 12 in./30 cm
2. Id.	Subbulakshmī (M. S.)	Id.	H. M. V. N 18680
3. Nannubrovamani (Rāgă Kalyāṇī)	Rādhākrishnan (T. K.) (Flt)	Id.	Columbia GE 6258

THE SONGS OF GOPĀLĂKRISHNĂ BHĀRATĪ

LES CHANTS DE GOPĀLĂKRISHNĂ BHĀRATĪ

Gopālă Krishnă Bhāratī (1811-1881) is a Tamil song composer, author of a celebrated music drama "Nandar Charitrām".

Gopālă Krishnă Bhāratī (1811-1881) est un compositeur tamil, auteur d'un célèbre drame lyrique *Nandar Charitram.*

1. Aiyéh Mehta Kadinam (Rāgă Mālikā)	Daṇḍapāni Desigar	Orch.	H. M. V. N 18197
2. Illai enban (Rāgă Mohanam)	Id.	Id.	H. M. V. N 18213
3. Innamum (Rāgă Kiravāṇī)	Subrahmanyam (A. G.), Sattur	Vln Mridangă	H. M. V. N 18365
4. Sabhāpatikku (Rāgă Abhogī) from/ de Nandanar Charitram	Rājagopālă Sharmā (T.) (Turaiyur)	Vln	Columbia GE 6317
5. Thillai veliyilé (Rāgă-Malikā) from/de Nandanar Charitram	Krishnă Iyer (V. V.) Mayāvaram	Id.	H. M. V. N 18332
6. Thiruvad isyhāranam (Rāgă Kāmbhojī)	Subrahmanyā Iyer, Musiri	Id.	Columbia LBE 57

7. Thoothu nee solvai (Rāgă Maniraṇjụ)	Daṇḍapāni Desigar	Vln	H. M. V. N 18213
8. Varuhalāmo (Rāgă Manji) from/de Nandanar Charitram	Coimbatore Thāyī	Id.	H. M. V. N 1223
9. Vazhimarai thirukkudu (Rāgă Toḍī)	Daṇḍapāni Desigar	Orch.	H. M. V. N 18197

THE SONGS OF KAVI MĀTRUBHŪTAMAYYA

LES CHANTS DE KAVI MĀTRUBHŪTAMAYYA

Kavi Mātrubhūtamayya of Trichinopoly composed songs and music dramas about 1750.

Kavi Mātrubhūtamayya de Trichinopoly vivait aux environs de 1750. Composa des chants et des drames lyriques.

1. Ni Madi Sallaga (Rāgă Ānandă-Bhairavī)	Coimbatore Thāyī	Vln Mridangă	H. M. V. P 1815

THE SONGS OF KOTĪSHVARĂ IYER

LES CHANTS DE KOTĪSHVARĂ IYER

Kotīshvară Iyer is a modern song composer who died recently. He belonged to a family of musicians. He wrote songs in the 72 basic scales (Melakartā).

Kotīshvară Iyer est un compositeur moderne, mort récemment. Appartenait à une famille de musiciens. A composé des chants sur les 72 gammes fondamentales (melakartā).

1. Ganamuda panam (Rāgă Jyoti-Savarūpinī)	Rāmănārāyaṇă Iyer (S.) Kalakad	Vln Mridangă	H. M. V. N 18297
2. Nādānusandhană (Rāgă Vagādhīsvarī)	Id.	Id.	H. M. V. N 18297
3. Shrī Véṇu Gopālă (Rāgă Darbār)	Sathakopan (V. V.)	Id.	Columbia GE 6039
4. Unnaiallāl (Rāgă Simhendra-Madhyamam)	Parthasarathy (S. V.)	Id.	Columbia GE 6326
5. Veláné (Rāgă Shubhapantu-Varāli)	Vénkatarāmă Iyer, Kannakudi	Id.	H. M. V. N 18360

THE SONGS OF MUTHIAH BHAGAVATAR

LES CHANTS DE MUTHIAH BHAGAVATAR

Harisekallur Muthiah Bhagavatar (1877-1945) was a disciple of Sāmbashivă Iyer and of his son Sabhésa Iyer. Court musician of Mysore and later of Trivandrum, he composed songs in Tamil, Kanarese and Telugu.

Harisekallur Muthiah Bhagavatar (1877-1945) a été le disciple de Sāmbashivă Iyer et de son fils Sabhésa Iyer. Musicien de la cour de Mysore, puis de Trivandrum, il a composé des chants en tamil, en idiome du Kanara et en télougou.

1. Bhuvanéshvarī (Rāgă Mohana-Kalyāṇī)	Doreswāmī Iyengar (V.)	Mridangă	Columbia GE 6531
2. Durgā Dévī (Rāgă Navaras-Kānnaḍā)	Rājā Iyengar (B. S.)	Vln Mridangă Harmonium	Columbia CA 1214
3. Hīmăgiri tanayé (Rāgă Shuddha-Dhanyasī)	Bālăsubrahmanyam (G. N.)	Id.	H. M. V. HT 125 12 in./30 cm
4. Nībha janagana (Rāgă Kāmbhojī)	Kittappă (S. G.)	Id.	Columbia GE 962
5. Nītu Mahimā (Rāgă Hansa-nandi)	Nārāyaṇă Iyengar (K. S.) (Gottuvādyam)	Solo	Columbia GE 984
6. Rādhā saméta (Rāgă Mishră-Yamană)	Bālăsubrahmanyam (G. N.)	Vln Mridangă	H. M. V. HT 125 12 in./30 cm
7. Vallinayakané (Rāgă Shanmukhapriyā)	Rājaratnam Pillai (T. N.) (Nāgasvaram)	Id.	Columbia CA 916

THE SONGS OF MUTHUSWĀMĪ DIKSHITAR

LES CHANTS DE MUTHUSWĀMĪ DIKSHITAR

Muthuswami Dikshitar (1775-1835), a contemporary of Tyāgarājă and Shyāmă Shāstri, was born at Tiruvarur in Tanjore District of a family of musicians. Using rare rāgăs, he composed many works with Sanskrit words. He visited all the important South Indian shrines and sang their deities.

Né à Tiruvarur, dans le district de Tanjore, d'une famille de musiciens, Muthuswāmī Dishitar (1775-1835), contemporain de Tyāgarājă et de Shyāmă Shāstri, composa maintes œuvres musicales en sanscrit, en se servant de rāgăs, ou modes peu usités. Visita tous les sanctuaires importants de l'Inde méridionale et chanta leurs divinités.

1. Akshayă Lingă (Rāgă Shankarābharaṇă)	Rājam Pushpavanam	Vln Mridangă	H. M. V. GE 818
2. Kamalāmbāmbhajā ré (Rāgă Kalyāṇī)	Rāmānujă Iyengar, Ariyakudī	Id.	Columbia A 122

3. Mamava Pattabhirāmă (Rāgă Manirangu)	Pattammal (D. K.)	Vln Mridangă	Columbia GE 6173
4. Manasa Guru Guha (Rāgă Ānandă-Bhairavī)	Id.	Id.	Columbia GE 871
5. Māyé tvam (Rāgă Tarangini)	Vasantăkokilam (N. C.)	Id.	H. M. V. N 18279
6. Nīrajākshi (Rāgă Hindolă)	Subrahmanya Iyer, Musiri	Id.	Columbia LBE 84
7. Sarasă dala nāyană (Rāgă Taranginī)	Vasantăkokilam (N. C.)	Id.	H. M. V. N 18279
8. Shrī Bālasubrahmanyă (Rāgă Bilahari)	Vaidhyanāthă Bhagavatār, Chembāī	Id.	Columbia LBE 101
9. Shri Mahaganapatir avatu (Rāgă Gaulā)	Id.	Id.	Columbia LBE 101
10. Shrī Subrahmanyā (Rāgă Kāmbhoji)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 8997

THE SONGS OF MUTHU THANDAVAR

LES CHANTS DE MUTHU THANDAVAR

Muthu Thandavar is a 17th century Tamil composer of devotional songs.
Muthu Thandavar est un compositeur tamil du XVIIe siècle, auteur de chants spirituels.

1. Adināthеppadiyo (Rāgă Kalyāṇi)	Subrahmanyam (A. G.) Sattur	Vln Mridangă	H. M. V. N 28020

THE SONGS OF NĀRĀYAṆĂ TĪRTHĂ

LES CHANTS DE NĀRĀYAṆĂ TĪRTHĂ

Nārāyaṇă Tīrthă is a Sanskrit writer and philosopher of the 17th century, and is regarded as a saint. Telugu by birth, he wrote the song drama "Krishnă līlā Tarangini". He spent the latter part of his life near Tanjore, where he died.

Nārāyaṇā Tīrthā, écrivain et philosophe du XVIIe siècle, Télougou de naissance, est considéré comme un saint. Auteur du drame lyrique *Krishna līlā Turangini*. Passa la dernière partie de sa vie près de Tangore, où il mourut.

1. Jayă jayă Gokulă bālā (Rāgă-Mālikā)	Coimbatore Thāyi *(Telugu)*	Vln Mridangă	H. M. V. P 1217

THE SONGS OF NĪLKANTĂ SHIVAN

LES CHANTS DE NĪLKANTĂ SHIVAN

Nīlkantă Shivan was born in Karamanai, a suburb of Trivandrum (Travancore), and died in 1901. A man of great spiritual attainments, he wrote devotional songs in Tamil. Pāpanāsham Shivan has been greatly influenced by him.

Né à Karamanai, faubourg de Trivandrum (Travancore). Mort en 1901. Homme d'une rare élévation, auteur de chants spirituels en tamil. Pāpānāsham Shivan a subi profondément son influence.

1. Enraiku Shivakrupai (Rāgă Mukhārī)	Subrahmanya Iyer, Musiri	Vln Mridangă	Columbia LBE 65
2. Id.	Rāmānujă Iyengar, Ariyakudī	Id.	Columbia A 102
3. Navasiddhi (Rāgă Ķaraharapriyā)	Shrīnivāsă Iyer, Semmangudi	Id.	H. M. V. N 8077

THE SONGS OF PALLAVI GOPĀLĂ IYER

LES CHANTS DE PALLAVI GOPĀLĂ IYER

Pallavi Gopālă Iyer composed a few classical songs. He lived a little before Tyagarājă.

Pallavi Gopālă Iyer vivait un peu avant Tyāgarājă. A composé quelques chants classiques.

1. Ambanadu (Rāgă Toḍī)	Subrahmanya Iyer (Déshmangalam) (Vīṇā)	Solo	Columbia BA 407

THE SONGS OF PĀPANĀSHAM SHIVAN

LES CHANTS DE PĀPANĀSHAM SHIVAN

Pāpanāsham Shivan is the most famous of modern Tamil song composers.

Pāpanāsham Shivan est le plus fameux des compositeurs modernes de chants en tamil.

1. Ānandănatanam (Rāgă Kāmbhoji)	Vasantăkokilam (N. C.)	Vln Mṙidangă	H. M. V. N 18219
2. Kanakhankodi (pt. 1 & 2)	Maṇi Iyer, Madurā	Id.	Columbia GE 6090
3. Kartikéyă (Rāgă Toḍī)	Rāmānujă Iyengar, Ariyakudī	Id.	Columbia A 109
4. Ma dayai (Rāgă Vasantă)	Subbulakshmī (M. S.)	Id.	H. M. V. N 18208
5. Nee Irangāyenil (Rāgă Atāṇā)	Id.	Id.	H. M. V. N 18100
6. Pāmālai (Ragă Hari-Kambhoji)	Vasantăkokilam (N. C.)	Id.	H. M. V. N 18259
7. Tāmasamen Swāmī (Rāgă Toḍī)	Rādhā and/et Jayalakshmī	Id.	H. M. V. N 28021
8. Tatvamariya Tarama (Rāgă Ritigoulā)	Parthasarathy (S. V.)	Id.	Columbia GE 6380

9. Tāyé Exhaipāl (Rāgă Bhairavī)	Maṇi Iyer, Madurā	Vln Mridangă	Columbia GE 694
10. Thaparam (Rāgă Simhendra-Madhyamā)	Subrahmanya Pillai (T. P.) (Nāgaṣvaram)	Ottu Tavil	H. M. V. N 8992
11. Ulagavazhivilam (Rāgă Atāṇā)	Krishnă Iyer (V. V.) Mayāvaram	Vln Mridangă	H. M. V. N 18332
12. Undukuladaiva (Rāgă Toḍī)	Rājagopālă Sharmā (T.), Turaiyur	Id.	Columbia GE 6144

THE SONGS OF PURANDARĂ DĀS

LES CHANTS DE PURANDARĂ DĀS

Purandară Dās was a great saint and musician of the 16th century. He wrote a very large number of songs in many different styles and had a considerable influence on the development of South Indian music. He died in 1564.

Purandară Dās, grand saint, musicien du XVIe siècle, est l'auteur d'un nombre important de chants, en styles très variés. Eut une influence considérable sur le développement de la musique dans l'Inde méridionale. Mourut en 1564.

1. Jagadoddharană (Kanarese)	Rājă Iyengar (B. S.)	Vln Mridangă	Columbia CA 531

THE SONGS OF RĀMALINGA SWĀMĪGAL

LES CHANTS DE RĀMALINGA SWĀMĪGAL

Rāmalinga Swāmīgal is a great 19th century Tamil saint and composer of devotional songs.

Rāmalinga Swāmīgal est un grand saint tamil du XIXe siècle. Auteur de chants spirituels.

1. Aruṇă jyoti (Rāgă Pantu-Varāli)	Coimbatore Thāyi	Vln Mridangă	H. M. V. P 1222
2. Kandathundo	Subbulakshmī (M. S.)	Id. Orch.	H. M. V. N 18205
3. Kallarkum (Rāgă Yadukulă-Kāmbhoji)	Coimbatore Thāyi	Vln Mridangă	H. M. V. P 1222
4. Kodaiyilé Elaippatri (Rāgă Malikā)	Kittappă (S. G.)	Vln Mridangă Harmonium	Columbia GE 963
5. Vanathinmeedu	Subbulakshmī (M. S.)	Vln Mridangă Orchestra	H. M. V. N 18205
6. Vin padaitha (Rāgă Mālikā)	Coimbatore Thāyi	Vln	H. M. V. P 1223

THE SONGS OF SADĀSHIVĂ BRAHMENDRĂ

LES CHANTS DE SADĀSHIVĂ BRAHMENDRĂ

Sadāshivă Brahmendră who lived at the end of the 17th century was a celebrated philosopher and musician. The words of his songs are written in a Sanskrit of beautiful simplicity. A temple to his memory stands on the banks of the Cauvery River in Nerur.

Sadāshivă Brahmendră, qui vécut à la fin du XVIIe siècle, était un philosophe et un musicien célèbre. Ses chants sont écrits en un sanskrit d'une admirable simplicité. Un temple à sa mémoire s'élève sur les bords de la rivière Cauvery dans le Nerur.

1. Bhajā ré Gopālam (Rāgă Hindola)	Pattamal (D. K.)	Vln Mridangă	Columbia GE 6173
2. Mānasă sanchără ré (Rāgă Sama)	Rājam Pushpavanam	Id.	Columbia GE 802
3. Id.	Shrīnivāsă Iyer, Semmangudi	Id.	Twin FF 6781
4. Id.	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 8989
5. Nahi ré nahi shankā (Rāgă Mohanam)	Shrīnivāsă Iyer, Semmangudi	Vln Mridangă	H. M. V. P 12502
6. Gayati Vanamālī	Venkatarāma Iyer	Id.	H. M. V. N 18740

THE SONGS OF SHRĪNIVĀSĂ IYENGAR, RAMNĀD

LES CHANTS DE SHRĪNIVĀSĂ IYENGAR, RAMNĀD

Shrīnivāsă Iyengar of Ramnād (1860-1920), composed songs in Telugu and Sanskrit. He was a great scholar and vocalist. His teacher was Patnam Subrahmanya Iyer.

Shrīnivāsă Iyengar de Ramnād (1860-1920) composa des chants en télougou et en sanskrit. Grand érudit et grand chanteur, élève de Patnam Subrahmanya Iyer.

1. Era nāpai (Varnam) (Rāgă Toḍī)	Lakshmī Nārāyaṇă Iyer, Tanjore	Vln Mridangă	Twin FT 6450
2. Kummaravāniki (Rāgă Khamās)	Rāmānujă Iyengar, Ariyakudī	Id.	Columbia A 124
3. Marulu Konnadhira (Rāgă Khamās)	Nārāyaṇă Iyengar (K. S.) (Gottuvādyam)	Solo	Columbia GE 984
4. Nee kelana (Rāgă Dévā-Manoharī)	Rāmānujă Iyengar, Ariyākudī	Vln Mridangă	Columbia A 130
5. Paramă Pavană Rāmă (Rāgă Pūrvi-Kalyāṇī)	Rāmānujă Iyengar, Ariyakudī	Id.	Columbia A 124

6. Paramă Pavană Rāmă (Rāgă Pūrvi-Kalyānī)	Nārāyaṇă Iyengar (K. S.) (Gottuvādyam)	Solo	Columbia GE 251.
7. Parulasévā (Rāgă Natā-Bhairavī)	Chellam Iyengar (D.), Salem	Vln Mridangă	Columbia GE 6361
8. Sāmajavaradā (Rāgă Shuddhă-Sāvérī)	Rāmānujă Iyengar, Ariyakudī	Id.	Columbia A 130
9. Saraguṇă pālimpa (Rāgă Kédāră-Gaulā)	Subbulakshmī (M. S.)	Id.	Columbia N 18685
10. Shrī Raghukulă nidhim (Rāgă Husseni)	Narayaṇă Iyengar (K. S.) (Gottuvādyam)	Solo	Columbia GE 985
11. Shrī Venkatésham (Rāgă Toḍī)	Palayur Brothers	Vln Mridangă	Columbia GE 604

THE SONGS OF SUDHĀNANDĂ BHĀRATĪ
LES CHANTS DE SUDHĀNANDĂ BHĀRATĪ

Sudhānandă Bhāratī lives in the Pondicherry Ashram and has written the text of many songs, though not the music.

Sudhānandă Bhāratī, poète contemporain, vit à l'ermitage de Pondichéry. Il a écrit le texte de plusieurs chants, mais leur musique n'est pas de lui.

1. Alli Malaruda damma (Rāgă Husséni)	Vasantăkokilam (N. C.)	Tānpūrā Vln	H. M. V. N 28042
2. Arul purivāi (Rāgă Hamsadhvani)	Subbulakshmī (M. S.)	Vln Mridangă	H. M. V. N 18364
3. Eppadipāḍinero (Rāgă Karnātakă-Dévă gāndhārī)	Pattammal (D. K.)	Id.	Columbia GE 6297
4. Inda varam (Rāgă Karaharapriyā)	Vasantăkokilam (N. C.)	Id.	H. M. V. N 18207
5. Jankarashruti (Rāgă Pūrvī-Kalyāṇī)	Subbulakshmī (M. S.)	Id.	H. M. V. N 18364
6. Kanneduthāgilum (Rāgă Simhendra-Madhyamā)	Id.	Id.	H. M. V. N 18218
7. Thi Hikum chentanizhai (Rāgă Virutham)	Vasantăkokilam (N. C.)	Id.	H. M. V. N 18259
8. Varuvano Vanakkuyilé	Id.	Id.	H. M. V. N 18249

THE SONGS OF SHYĀMĂ SHĀSTRI

LES CHANTS DE SHYĀMĂ SHĀSTRI

Shyāmă Shāstri was born at Tiruvarur in the Tanjore district in 1763. His songs have simple words and are few in number, but their musical and emotional value is considerable. He is regarded, with Tyāgarājă and Muthuswāmī Dikshitar, as one of the three great song composers of South India. He died in 1827.

Shyāmă Shāstri, qui naquit en 1763 à Tiruvarur dans le district de Tanjore, composa quelques chants au texte simple, mais d'une grande valeur musicale et très émouvants. Considéré comme l'un des trois grands compositeurs de l'Inde méridionale avec Tyāgarājă et Muthuswāmī Dikshitar. Mort en 1827.

1. Himadrisuté (Rāgă Kalyāṇi)	Veenai Dhanam (Vīṇā)	Solo	Columbia GE 913
2. Kanaka Saila (Rāgă Punnāgă-Varāli)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 8981
3. Nannubrova (Rāgă Lalită and/et Paraj)	Veenai Dhanam (Vīṇā)	Solo	Columbia GE 913
4. Nannubrova (Rāgă Toḍī)	Subrahmanya Iyer, Musiri	Vln Mridangă	Columbia LBE 63

THE SONGS OF SUBRAHMANYA BHĀRATĪ

LES CHANTS DE SUBRAHMANYA BHĀRATĪ

Subrahmanya Bhāratī, who died about 1925, was one of the great poets of Indian nationalism.

Subrahmanya Bhāratī, qui mourut en 1925, fut un des grands poètes du mouvement nationaliste de l'Inde.

1. Asaikonden vandé	Vasantăkokilam (N. C.)	Vln Mridangă	H. M. V. N 18217
2. Senthamizh nadu (A patriotic song/Chant patriotique)	Subbulakshmī (M. S.)	Id.	H. M. V. N 28050
3. Theyilai thottathilé (A national song/Chant national)	Subrahmanya Iyer, Musiri	Id.	Columbia LBE 65
4. Yamarinda (Virutham)	Subbulakshmī (M. S.)	Id.	H. M. V. N 28050

THE SONGS OF SUBRAHMANYA IYER, PATNAM

LES CHANTS DE SUBRAHMANYA IYER PATNAM

Subrahmanya Iyer, Patnam (1845-1902) is a composer of songs in Telugu. He studied music with his uncle, Melattur Gaṇapati Shāstri. He first lived in Tiruvayar, later in Madras.

Subrahmanya Iyer Patnam (1845-1902), qui étudia la musique avec son oncle Melattur Gaṇapati Shāstri, est l'auteur de chants en télougou. Vécut d'abord à Tiruvayar, puis à Madras.

1. Etu namminā (Rāgă Sāvéri)	Rāmānujă Iyengar, Ariyakudī	Vln Mridangă	Columbia A 122
2. Marivéré dikka (Rāgă Shanmukhapriyā)	Shrīnivāsa Iyer, Semmangudi	Id.	Twin FF.6939
3. Id.	Sarasvatī Bāī (C.)	Id.	H. M. V. ES 4 12 in./30 cm
4. Nee padamūlé gatiyané (Rāgă Navarasa-Kānnaḍā)	Rāmānujā Iyeṇgar, Ariyakudī	Id.	Columbia A 129
5. Ninu jusi (Rāgă Sowrāshtră)	Id.	Id.	Columbia A 129

THE SONGS OF SVĀTĪ TIRUNAL

LES CHANTS DE SVĀTĪ TIRUNAL

Svātī Tirunal (1813-1847) was Mahārājāh of Travancore. He wrote songs in Sanskrit Malayalam and several other languages. He died young, leaving several books of verse and many beautiful songs.

Svātī Tirunal (1813-1847) était Mahārājāh de Travancore. Composa des chants en sanskrit, en malayalam et en plusieurs autres langues. Mourut jeune, laissant plusieurs recueils de vers et de nombreux chants d'une grande beauté.

1. Mandaradhară (Rāgă Toḍī)	Ānantălakshmi Satha Gopan	Vln Mridangă	H. M. V. N 18375
2. Padmanabha Pāhi (Rāgă Hindolă)	Kamalā Krishnamurthy	Id.	Columbia GE 6388
3. Sārasă Suvādană (Rāgă Kalyāṇī)	Ānantălakshmi Satha Gopan	Id.	H. M. V. N 18308
4. Shankară Shrī (Rāgă Hamsănandī)	Ānantălakshmi Satha Gopan	Id.	H. M. V. N 18375
5. Sarasijanābhā (Rāgă Toḍī)	Vasantă Kumārī (M. L.)	Id.	Columbia GE 6313
6. Sarojanābhā (Rāgă Chakravākam)	Krishnă Iyer (V. V.) Mayāvaram	Id.	H. M. V. N 28040
7. Smarăjanakă (Rāgă Bihāg)	Shrīnivāsa Iyer, Sémangudi	Id.	H. M. V. P 12502
8. Id.	Chowdiah (T.), Mysore (Vln)	Mridangă	Columbia GE 6261
9. Vandé sadā (Rāgă Navarasă-Kānnaḍā)	Krishnă Iyer (V. V.) Mayāvaram	Vln Mridangă	H. M. V. N 28040

THE SONGS OF THĀYUMĀNVAR
LES CHANTS DE THĀYUMĀNVAR

Thāyumānvar is a 15th century Tamil saint and author of devotional songs.
Thāyumānvar, saint tamil du xve siècle, auteur de chants spirituels.

1. Andamudi thannilo (Rāgă Todī)	Coimbatore Thāyi	Vln Mridangă	H. M. V. P 3563
2. Avananri oranuvum (Rāgă Dhānyasi and/et Sāvérī)	Rāmānujă Iyengar, Ariyakudī	Id.	Columbia A 119
3. Pannénukana (Rāgă Bhairavī)	Shanmukhă Vadivoo	Id.	H. M. V. P 1243
4. Sollanadir chatrum	Id.	Id.	H. M. V. P 5949

THE SONGS OF TYĀGARĀJĂ
LES CHANTS DE TYĀGARĀJĂ

Tyāgarājă (1767-1847) is a very celebrated poet, saint and musician of South India. He was born at Tiruvarur near Tanjore in 1767 of a family of Telugu Brahmaṇās. He settled down in Tiruvayar, studied Sanskrit and music, and led an ascetic life. He composed a vast number of songs and two music dramas. He had a profound influence on the development of South Indian music and invented a number of new modes (rāgăs).

Tyāgarājă (1767-1847), saint, musicien et poète très célèbre de l'Inde méridionale. Naquit en 1767 à Tiruvarur, près de Tanjore, d'une famille de brahmanes télougous. S'établit à Tiruvayar, où il étudia le sanscrit et la musique, tout en menant une vie ascétique. Composa un nombre considérable de chants et deux drames musicaux. Eut une profonde influence sur le développement de la musique de l'Inde méridionale; on lui doit quantité de nouveaux modes (rāgăs).

1. Alakalalla (Rāgă Madhyamādi)	Rāmānujă Iyengar, Ariyakudī	Vln Mridangă	Columbia A 114
2. Ammarāvamma (Rāgă Kalyāṇī)	Kittappă (S. G.)	Id.	Columbia LBE 53
3. Anurāgamu (Rāgă Saravasti)	Maṇi Iyer, Madura	Id.	Columbia GE 632
4. Anupamagunāmubudhi (Rāgă Atāṇā)	Rāmānujă Iyengar Ariyakudī	Id.	Columbia A 114
5. Brova Bāramă (Rāgă Bahudari)	Veenāi Dhanam	Solo	Columbia GE 982
6. Chalamélarā (Rāgă Mārgă-Hindolă)	Rādhā and/et Jayalakshmī	Id.	H. M. V. N 28517
7. Chethulara (Rāgă Bhairavī)	Sanjīvă Rao, Palladam (Flt)	Vln Mridangă	Columbia GE 603

8. Darini Telusu konti (Rāgă Shuddhă-Sāvéri)	Maṇi Iyer, Madurā	Vln Mridangă	Columbia GE 805
9. Datchu ko valana (Rāgă Toḍī)	Krishnamurthi Shāstrigal, Budalur (Goṭṭuvādyam)	Id.	Columbia BA 403
10. Dīnamaṇi Vamshă (Rāgă Hari-Kāmbhojī)	Chowdiah (T.), Mysore (Vln)	Mridangă	Columbia GE 167
11. Id.	Rāmānujă Iyengar, Ariyakudī	Vln Mridangă	Columbia A 128
12. Dunmārgă (Rājă Ranjanī)	Maṇi Iyer, Madurā	Id.	Columbia GE 6080
13. Edutanilachité (Rāgă Shaṇkarābharanam)	Rājagopālă Sharmā (T.) Turaiyur	Id.	H. M. V. HT 110 12 in./30 cm
14. Elāvataramu (Rāgă Mukhārī)	Rāmānujă Iyengar, Ariyakudī	Id.	Columbia A 128
15. Elavataramu (Rāgă Mukhārī)	Vasantăkokilam (N. C.)	Id.	H. M. V. N 18816
16. Emi Jésité (Rāgă Toḍī)	Sanjīvă Rao, Palladam (Flute)	Id.	Columbia LBE 38
17. Entavedukontu (Rāgă Sarasvatī Manohāri)	Sathakopan (V.V.)	Id.	Columbia GE 6287
18. Entă Bhagyamo (Rāgă Sārangă)	Rāmānujă Iyengar, Ariyakudī	Id.	Columbia ES 5 12 in./30 cm
19. Enta Nerchina (Rāgă Shuddhă-Dhanyasi)	Pattammal (D. K.)	Id.	Columbia GE 6203
20. Entara (Rāgă Hari-Kāmbhojī)	Sanjivă Rao, Palladam	Id.	Columbia GE 969
21. Entuku Dayaradu (Rāgă Toḍī)	Lakshmī Nārāyaṇă Iyer, Tanjore	Id.	Twin FT 6516
22. Etāvunarā (Rāgă Kalyāṇī)	Shrīnivāsă Iyer Semmangudi	Id.	Columbia VE 62
23. Évara madukudură (Rāgă Kalyāṇī)	Vasantă Kumārī (M. L.)	Id.	Columbia GE 6394
24. Evarani (Rāgă Nādăchintāmanī)	Coimbatore Thāyi	Id.	H. M. V. P 1211
25. Evarani (Rāgă Nādă-chintāmani.)	Mahālingam (T.R.) (Flt)	Tānpūrā Vln	Columbia GE 6505
26. Evarani (Rāgă Devatāmrită-varshāni)	Subrahmanya Iyer, Deshmangalam (Vīṇā)	Solo	Columbia BA 404

27. Evarani (Rāgă Devatāmrită-varshāni)	Sanjīvă Rao, Palladam (Flt)	Vln Mridangă	Columbia GE 603
28. Evarani (Rāgă-Nādă chintāmani)	Kittappă (S. G.)	Id.	Columbia GE 978
29. Evari Māta (Rāgă Kāmbhoji)	Rāmānujă Iyengar, Ariyakudī	Id.	Columbia A 106
30. Id.	Sanjivă Rao, Palladam (Flt)	Id.	Columbia BEX 2 12 in./30 cm
31. Evariki Telusunu (Rāgă Dhanyasi)	Vaidhyanāthă Bhagavatar	Id.	Columbia GE 6300
32. Giripai nelă (Rāgă Sāhanā)	Sanjivă Rao, Palladam (Flt)	Id.	Columbia GE 966
33. Evarurā (Rāgă Mohanam)	Rājagopālă Sharmā (T.), Turaiyur	Id.	H. M. V. HT 106 12 in./30 cm
34. Gītārthamu (Rāgă Surati)	Kittappă (S. G.)	Id.	Columbia LBE 14
35. Gītārthamu (Rāgă Surati)	Subrahmanyam Pillai & Brothers, Thiruvizhimizhalai (Nāgasvaram)	Ottu Tavil	Columbia GE 232
36. Hari Nenendu (Rāgă Karnatakă-bihāg)	Subrahmanya Pillai, Chittoor	Vln Mridangă	Columbia LBE 88
37. Hecharikā (Rāgă Yadukulă-Kāmbhoji)	Subrahmanyam Pillai & Brothers, Thiruvizhimizhalai (Nāgasvaram)	Ottu Tavil	Columbia GE 147
38. Intasowkyamani (Rāgă Kāpī)	Chowdiah (T.), Mysore	Mridangă	Columbia GE 921
39. Inta Kannananthamé (Rāgă Bilahari)	Rājamanikam Pillai (Vln)	Mridangă Vln Drone	Columbia CA 1365
40. Kaddanavariké (Rāgă Toḍī)	Vasantăkokilam (N. C.)	Vln Mridangă	H. M. V. N 18817
41. Kālaharaṇă (Rāgă Shuddhă Sāvéri)	Chowdiah (T.), Mysore (Vln)	Mridangă	Columbia GE 593
42. Kaligiunté (Rāgă Kiravāṇī)	Sanjīvă Rao, Palladam (Flt)	Vln Mridangă	Columbia GE 970
43. Karunā Samudră (Rāgă Dévă-Gāndhāri)	Lakshmī Nārāyaṇă Iyer, Tanjore	Id.	H. M. V. N 8640

44. Koluvai Yunnadé (Rāgă Bhairavi)	Gopālăkrishnă Iyer, Marungapuri (Vln)	Mridangă	Columbia CA 618
45. Kommarovaniki (Rāgă Khamās Javāli)	Krishnamurthy Shāstrigal Budalur (Gottuvādyam)	Id.	Columbia BA 406
46. Kopametula (Rāgă Shuddhă Dhānyasi)	Pattammal (D. K.)	Vln Mridangă	Columbia GE 6203
47. Kripā juchutaku (Rāgă Chhayā tarranginī)	Subrahmanyam Pillai & Brothers, Thiruvizhimiz-halai (Nāgasvaram)	Ottu	Columbia GE 713
48. Kshīra Sāgara Sayană (Rāgă Dévă-Gandhārī)	Coimbatore Thāyi	Vln Mridangă	H. M. V. P 1208
49. Id.	Rājā Iyengar (B. S.)	Vln Mridangă Harmonium	Columbia CA 530
50. Kshīră Sāgară (Rāgă Dévă-Gāndhārī)	Sanjivă Rao, Palladam (Flt)	Vln Mridangă	Columbia GE 968
51. Mānasă Etulortuné (Rāgă Malaya-mārută)	Késavă Bhagavatār (K. V.)	Id.	Twin FT 16031
52. Mānasă Shrī Rāmă (Rāgă Esa-Manohari)	Subrahmanyam Pillai & Brothers, Thiruvizhimizh-alai (Nāgasvaram)	Ottu Tavil	Columbia GE 153
53. Manasu Svādhină (Rāgă Shankarābharanam)	Nārāyană Iyengar (K. S.) (Gottuvādyam)	Vln Mridangă	Columbia GE 872
54. Id.	Sanjivă Rao, Palladam (Flt)	Solo	Columbia GE 992
55. Merusamānă (Rāgă Mayamalava-Gaulā)	Chodwiah (T.), Mysore	Mridangă	Columbia GE 593
56. Mohanarāmă (Rāgă Mohanam)	Vishvanāthă Iyer, Mahārājāpuram	Vln Mridangă	H. M. V. N 18813
57. Mundu Vénukā (Rāgă Darbār)	Parthasarathy (S. V.)	Id.	Columbia GE 6305
58. Nāda tanumanisam (Rāgă Chittaranjani)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 18964
59. Id.	Maṇi Iyer, Madurā	Vln Mridangă	Columbia GE 6347

60. Nāgumomuganélémi (Rāgă Abéri)	Rājā Iyengar (B. S.)	Vln Mridangă, Ghatam	Columbia CA 557
61. Id.	Subrahmanya Iyer, Musiri	Vln Mridangă	Columbia LBE 30
62. Nammi Vachina (Rāgă Kalyāṇī)	Vaidhyanāthă Bhagavatār, Chembai	Id.	Columbia LBE 100
63. Nata Jana (Rāgă Simhendra-Madhyamam)	Sanjīvă Rao, Palladam (Flt)	Id.	Columbia GE 970
64. Nee Bhaktibhāgyasutā (Rāgă Jaya-Manohari)	Nārāyaṇă Iyengar (K. S.) (Gottuvādyam)	Solo	Columbia VE 41
65. Nee bhajană gānă (Rāgă Nāyaki)	Kumārī Lakshmī	Vln Mridangă Ghatam	H. M. V. N 28559
66. Nee Dayarāda (Rāgă Vasantă-Bhairavī)	Vasantăkokilam (N. C.)	Vln Mridangă	H. M. V. N 18816
67. Nee Nāmărupămulaku (Rāgă Sourāshtră)	Rāmaswāmī, Sembanarkovi (Nāgasvaram)	Ottu Tavil	H. M. V. P 1469
68. Nenarunchinaunu (Rāgă Mālavī)	Veenai Dhanam (Vīṇā)	Solo	Columbia GE 983
69. Nidhishālā (Rāgă Kalyāṇī) (pt. 1 & 2)	Chowdiah (T.), Mysore (Vln)	Mridangă	Columbia GE 6148
70. Nījamaramamū lanu (Rāgă Umābharaṇam)	Subrahmanyam Pillai & Brothers, Thiruvizhimiz-halai (Nāgasvaram)	Ottu Tavil	Columbia GE 153
71. Id.	Veenai Dhanam (Vīṇā)	Solo	Columbia GE 982
72. Ninnu Vīṇā (Rāgă Navarasă Kānnaḍā)	Mahālingam (T. R.) (Flt)	Vln Mridangă	Columbia GE 6274
73. Niravadi Sukhadā (Rāgă Ravi-Chandrikā)	Rājaratnam Pillai (T. N.) (Nāgasvaram)	Ottu Tavil	Columbia CA 731
74. Nityă Rūpă (Rāgă Darbār)	Sanjīvă Rao, Palladam (Flt)	Vln Mridangă	Columbia GE 969
75. Odanu jaripé (Rāgă Sāranga)	Kannamma (S.K.)	Orch.	H. M. V. N 28572

76. Orajoobu (Rāgă Kānnaḍā-Gaulā)	Mani Iyer, Madura	Vln Mridangă	Columbia GE 6080
77. Pāhi Rāma (Rāgă Yadukulă-Kāmbhoji)	Subrahmanya Iyer, Musiri	Id.	Columbia LBE 83
78. Pakkalanilabadi (Rāgă Karaharapriyā)	Rājagopālă Sharmā, Turiyur	Id.	H. M. V. HT 105 12 in./30 cm
79. Palukavémina (Rāgă Pūrnă-Chandrikā)	Subrahmanya Pillai & Brothers, Thiruvizhimizh-alai (Nāgasvaram)	Ottu Tavil	Columbia GE 713
80. Paralokă bhayă (Rāgă Mandari)	Lakshmī Nārāyaṇă Iyer, Tanjore	Vln Mridangă	Twin FT 6451
81. Paramātmudu (Rāgă Vagadīshvarī)	Shankara Shāstri, Émani (Vīṇā)	Mridangă	H. M. V. N 18928
82. Paramukha mélara (Rāgă Surati)	Lakshmī Nārāyaṇă Iyer, Tanjore	Vln Mridangă	Twin FT 6451
83. Paridānamichité (Rāgă Bilahārī)	Rāmānujă Iyengar, Ariyakudī	Id.	Columbia A 120
84. Pattividuvarādu (Rāgă Manjarī)	Shrīnivāsă Iyer, Semmangudi	Id.	Twin R 6986
85. Rāga sudhā rasă (Rāgă Andolikā)	Kittappă (S. G.)	Id.	Columbia GE 962
86. Raghuvaranannu (Rāgă Pantu-Varāli)	Vaidhyanāthă Bhagavatar, Chembai	Id.	Columbia LBE 40
87. Rakshabettaré (Rāgă Bhairavi)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 18945
88. Rāma Bāna (Rāgă Sāvéri) (pt. 1 & 2)	Coimbatore Thāyi	Vln Mridangă	H. M. V. P 1214
89. Ramābhirāma (Rāgă Dhanyāsi)	Rājagopāla Sharmā (T.), Turaiyur	Id.	Columbia GE 6316
90. Rāma nannu (Rāgă Harikāmboji)	Pattammal (D. K.)	Id.	Columbia GE 6339
91. Id.	Chowdiah (T.), Mysore (Vln)	Mridangă	Columbia GE 6175
92. Rāmaneevé (Rāgă Nārāyani)	Rādhā and/et Jayălakshmī	Vln Mridangă	H. M. V. N 18839

93. Rāmaneevé (Rāgă Nārāyani)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 18964
94. Rāmă ninné (Rāgă Husséni)	Rāmānujă Iyengar, Ariyakudī	Vln Mridangă	Columbia A 116
95. Id.	Rāja Iyengar (B.S.)	Id.	Columbia CA 953
96. Id.	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 8981
97. Rāmă Nipai (Rāgă Kedāram)	Subrahmanyam Pillai & Brothers, Thiruvizhimizhalai (Nāgasvaram)	Id.	Columbia GE 147
98. Rāma niyedă (Rāgă Karaharăpriyā)	Rāmānujă Iyengar, Ariyakudī	Vln Mridangă	Columbia A 116
99. Id.	Chowdiah (T.), Mysore (Vln)	Mridangă	Columbia GE 225
100. Rāmani samānă (Rāgă Karaharapriyā)	Veenai Dhanam (Vīṇā)	Solo	Columbia GE 983
101. Ranidhi (Rāgă Manirangu)	Subrahmanya Pillai, Chittoor	Vln Mridangă	Columbia GE 6115
102. Sadbhaktiyu gala (Rāgă Ānandă-Bhairavī)	Rāmānujă Iyengar, Ariyakuḍī	Id.	Columbia ES 5 12 in./30 cm
103. Sāmajavara gamana (Rāgă Hindolă)	Subrahmanya Pillai, Chittoor	Id.	Columbia LBE 86
104. Id.	Krishnamurthy Shāstrigal, Budalur (Gottuvādyam)	Id.	Columbia BA 406
105. Shivé Pāhimām (Rāgă Kalyāṇī)	Vasantăkokilam (N. C.)	Id.	H. M. V. N 18552
106. Sītāmmā (Rāgă Vasantă)	Lakshmī Nārāyaṇă Iyer, Tanjore	Id.	H. M. V. N 8640
107. Id.	Vishvanāthă Iyer, Mahārājāpuram	Id.	H. M. V. N 18838
108. Shrīkanthă (Rāgă Bhavapriyā)	Shrīnivāsă Iyer, Semmangudi	Id.	Twin FF 6681
109. Shrī Nāradă nādă (Rāgă Kānnaḍā)	Veenai Dhanam (Vīṇā)	Solo	Columbia GE 576
110. Shringarinchukonny (Rāgă Surati) from/de Nandar Charitram)	Kannamma (S. K.)	Orch.	H. M. V. N 28572

111. Shrī Raghukulă (Rāgă Hamsadhvanī)	Maṇi Iyer, Madurā	Vln Mridangă	Columbia GE 632
112. Shrī Raghuvară (Rāgă Bhairavī)	Veenai Dhanam (Vīṇā)	Solo	Columbia GE 981
113. Shrī Rāmă Jaya Rāmă (Rāgă Yadukulă-Kāmbhoji)	Coimbatore Thāyi	Vln Mridangă	H. M. V. P 1815
114. Sujană jīvană (Rāgă Khamas)	Bangalore Thāyi	Id.	H. M. V. P 5259
115. Sundaréshvaruni (Rāgă Shankarābharṇam)	Gopālăkrishnă Iyer (T. S.)	Id.	H. M. V. N 28523
116. Sundarī (Rāgă Kalyāṇī)	Vishvanāthă Iyer, Mahārājapurām	Id.	H. M. V. N 18631
117. Sundarinannindarulo (Rāgă Begaḍā)	Vasantăkokilam (N. C.)	Id.	H. M. V. N 28575
118. Svamiku Sari (Rāgă Begaḍā)	Rājamanikam Pillai (Vln)	Mridangă Vln Drone	Broadcast GR 2426
119. Svararāgasudhā (Rāgă Shankarābha-ranam)	Subrahmanya Iyer, Deshmangalam	Solo	Columbia BA 402
120. Id.	Subrahmanyam Pillai & Brothers, Thiruvizhimiz-halai (Nāgasvaram)	Ottu Tavil	Columbia GE 134
121. Telisi Rāmă (Rāgă Purṇă-Chandrikā)	Maṇi Iyer, Madurā	Vln Mridangă	Columbia GE 6347
122. Toli janma (Rāgă Bilahārī)	Rājam Pushpavanam	Id.	Columbia GE 802
123. Thsāla Kalla (Rāgă Arabī) (pt. 1 & 2)	Shrīnivāsă Iyer, Semmangudi	Id.	Columbia A 131
124. Undédi Rāmudu (Rāgă Hari-Kambhojī)	Vishvanāthă Iyer, Mahārājāpuram	Id.	H. M. V. N 18838
125. Upachāramu (Rāgă Bhairavī)	Ānantălakshmī Satha Gopān	Id.	H. M. V. N 28576
126. Id.	Késavă Bhagavatār (K. V.)	Id.	Twin FT 2122
127. Vararagulayă	Kumārī Lakshmī	Id.	H. M. V. N 28559
128. Vāsudévāyani (Rāgă Kalyāṇī)	Bālăsubrahma-nyam (G. N.)	Id.	H. M. V. HT 123 12 in./30 cm
129. Véṇu gānā (Rāgă Kedāră-Gaulā)	Késavă Bhagavatār (K. V.)	Id.	Twin FT 2122

130. Vidumu Saya (Rāgă Karaharăpriyā)	Nārāyanaswāmī Iyer, Pudukottai (Vln)	Mridangă	H. M. V. P 66
131. Vīṇārādană (Rāgă Dévă-Gāndhărī)	Subrahmanya Iyer, Deshmangalam (Vīṇā)	Solo	Columbia BA 404
132. Vinată sūtă (Rāgă Hari-Kāmbhoji)	Rājagopālă Sharma (T.) Turaiyur	Vln Mridangă	H. M. V. HT 105 12 in./30 cm
133. Yé Rāmuni (Rāgă Vakulabharaṇa)	Subrahmanya Pillai, Chittoor	Id.	Columbia GE 6289
134. Yochană Kamală (Rāgă Darbār)	Rājaratnam Pillai (T. N.) (Nāgasvaram)	Ottu Tavil	Columbia CA 731

THE SONGS OF VASUDÉVĀCHĀRYĂ

LES CHANTS DE VASUDÉVĀCHĀRYĂ

Vasudévāchāryă is a song composer now about 80 years of age. He is chief musician at the court of Mysore.

Vasudévāchāryă est un compositeur contemporain. Agé de quatre-vingts ans environ. Principal musicien de la cour de Mysore.

1. Brochévaru (Rāgă Khamās)	Subbulakshmī (M. S.)	Vln Mridangă	H. M. V. N 28557
2. Palukavadémiré (Rāgă Dévă-Manohari)	Rājā Iyengar (B. S.)	Vln Mridangă Harmonium	Columbia CA 1273
3. Parakélanaiya (Rāgă Samă)	Rājā Iyengar (B. S.)	Id.	Columbia CA 1273
4. Shrīmadadi Tyāgarājă (Rāgă Mālikā)	Rājā Iyengar (B. S.)	Id.	Columbia CA 1273

THE SONGS OF VÉDĂNĀYAKAM PILLAI

LES CHANTS DE VÉDĂNĀYAKAM PILLAI

Védănāyakam Pillāi (1824-1889) was one of Gopālă Krishnă Bhārati's disciples. He is said to have composed more than one thousand devotional songs (Kīrtanăs) in Tamil. He was a Christian.

Védănāyakam Pillāi (1824-1889) fut l'un des disciples de Gopālă Krishnă Bhārati. Passe pour avoir écrit plus d'un millier de chants spirituels (kīrtanăs) en tamil. Était chrétien.

1. Innamum Tāmatamen (Rāgă Mālikā)	Kumbakonam Brothers	Vln Mridangă	Columbia GE 6375
2. Karuṇāmay nidhiyé (Rāgă Hindola)	Bālăsubrahmanyam (G. N.)	Id.	H. M. V. HT 124 12 in./30 cm

3. Nalla sakunam (Rāgă Shanmukhă-Priyā)	Bālăsubrahmanyam (G. N.)	Vln Mridangă	H. M. V. HT 124 12 in./30 cm
4. Ninaippathappothu *(Tamil)*	Pattammal (D. K.)	Id.	Columbia GE 6161
5. Sonnadellam (Rāgă Karaharapriyā)	Rājam (S.), Mayāvaram	Id.	Columbia GE 6387

THE SONGS OF VEENAI KUPPIA

LES CHANTS DE VEENAI KUPPIA

Veenai Kuppia (c. 1850) was a musician and song composer from Tiruvorrigur near Madras. He was the father of Tiruvorrigur Tyāgayyar.

Veenai Kuppia, qui vivait vers 1850, était un musicien et compositeur de chants de Tiruvorrigur, près de Madras. Père de Tiruvorrigur Tyāgayyar.

1. Vināyakă (Rāgă Hansadhvani) *(Telugu)*	Rādhā and/et Jayalakshmī	Vln Mridangă	H. M. V. N 1839

PART III

FOLK AND TRIBAL MUSIC

TROISIÈME PARTIE

MUSIQUE POPULAIRE ET DE TRIBUS

FOLK SONGS
CHANTS POPULAIRES

India has an immense folklore; each tribe, each social or professional group maintains its traditions and preserves songs and dances which are sometime of great antiquity and originality. Unfortunately, not even a rough survey of these riches has so far been made, and in the very few songs that have been recorded the original form and accompaniment have often been altered.

L'Inde possède un immense folklore, chaque tribu, chaque groupe social ou professionnel y gardant ses traditions et conservant ses chants et ses danses, qui sont parfois très anciens et originaux. Malheureusement un inventaire, même sommaire, de ce folklore reste encore à faire, et dans les rares chants enregistrés la forme et l'accompagnement qu'ils avaient à l'origine ont été souvent altérés.

KATHĀKALI

(Malabar dance-drama)
(Drame dansé de Malabar)

	Perfomed by Joué par	Accompaniment Accompagnement	
1. Kandivar Kuzhalai *(Malayalam)*	Lalitha Bāī K. B.	Orch.	H. M. V. N 8893
Shankarā Jayā *(Malayalam)*	Id.	Id.	
2. Kandal ethrayum *(Malayalam)*	Id.		H. M. V. N 8907
Kanjadhalayatha *(Malayalam)*	Id.		
1. Kathākali Kéli Kotta *(Malayalam)*	Gopināth's Party	Orch.	H. M. V. N 18958
Id. (pt. 2)	Id.	Id.	
2. Unarunara *(Malayalam)*	Id.	Flt Reed drone/Hautbois Mridangā Kartālā	H. M. V. N 8916

BENGALI FOLK SONGS
CHANTS POPULAIRES EN BENGALI

ABBASUDDIN AHMED

Born in 1905 in Cooch Behar in Bengal. He studied with Ustad Jamiruddin Khān, and later with Kazi Nazrul Islam. He collected many songs from the

rich folklore of North Bengal. Employed from 1942 by the Government of Bengal, he is now additional song publicity organizer of the Government of East Bengal (Pakistan).

Né en 1905 dans le Cooch Bear, au Bengale. Il a travaillé avec Ustad Jamiruddin Khān, puis avec Kazi Nazrul Islam. A recueilli beaucoup de chants appartenant au riche folklore du Bengale. Entré en 1942 au service du gouvernement du Bengale, il est maintenant assistant pour l'organisation de la propagande en faveur du chant, près le gouvernement du Bengale Oriental (Pakistan).

	Style of song Style	Accompaniment Accompagnement	
1. Āgé jānlé toré *(Bengali)* by/par Jasimuddin	Bhātiālī	Harmonium Flt Mandolā Tablā	H. M. V. N 7392
Jāré āghāt hānli *(Bengali)* by/par Jasimuddin	Id.	Id.	
2. Torā ké ké jābi *(Bengali)* by/par Jasimuddin	Village song/ Chant de village	Ekatārā Tablā Harmonium Mandolā	H. M. V. N 7484
Gangéra kularé gélo *(Bengali)* by/par Jasimuddin	Bhātiālī	Flt Tablā Ekatārā	
3. Āgā nāyé dubudubu *(Bengali)* (Tradit.)		Dotārā Flt Tablā Kartālā	H. M. V. N 17332
Fāndé padiā bagā kāndé *(Bengali)* (Tradit.)	Bhāo-aiyā, Love song/Chant d'amour	Id.	
4. Nāo sādiā dé *(Bengali)* by/par Girin Chakravarty	Song of racing boat-men/Chant de bateliers de course	Id.	H. M. V. N 27055
Mayura pankhi nauka *(Bengali)* by/par Girin Chakravarty	Bhāo-aiyā, Love song/Chant d'amour	Id.	
5. O morā chāndaré *(Bengali)* by/par Abdul Karīm	Bhātiālī	Id.	H. M. V. N 27143
Torshā nadī *(Bengali)* by/par Abdul Karīm		Id.	

6. Gurură padé prémăbhakti *(Bengali)* (Tradit.)	Murshidi song, in praise of the spiritual guide/ Chant Murshidi, louange au guide spirituel	Dotără Flt Tablā Kartālă	H. M. V. N 27286
O mana Guru bhaja ré *(Bengali)* (Tradit.)	Id.	Id.	
7. O parānér mājhi *(Bengali)* by/par Ashutosh Chowdhury	Song of the sāmpān (heavy boat)/ Chant du sampan (bateau lourd) Bhātiālī	Id.	H. M. V. N 27313
Konă khāné jāo bāiā *(Bengali)* by/par Ashutosh Chowdhury		Id.	
8. Parérā adhina Kairāsé *(Bengali)* (Tradit.)	Bhāo-aiyā	Id.	H. M. V. N 27431
Prāṇéra bandhuré *(Bengali)* (Tradit.)		Id.	
9. Tomārā lāgiā ré kālā *(Bengali)* (Tradit.)		Id.	H. M. V. N 27503
Sūnā lo Rādhikā *(Bengali)* (Tradit.)		Id.	
10. Oi nā rūpé nayană dié *(Bengali)* by/par Jasimuddin		Id.	H. M. V. N 27545
Sonārā baranī kannyā *(Bengali)* by/par Jasimuddin		Id.	
11. Shonā lalité o bishākhā *(Bengali)* (Tradit.)		Id.	H. M. V. N 27632
Shyāmerā bānshi bājé lo *(Bengali)* (Tradit.)		Id.	

KANARESE POPULAR SONGS
CHANTS POPULAIRES EN IDIOME DU KANARA

1. Subhas Bose Lavani *(Kanarese)*	Kāmadā Lavani Sahityă Sanghă	Mridangă Kartālă	H. M. V. N 18405
Nehru Patel Lavani *(Kanarese)*	Id.	Id.	

MALAYALAM FOLK SONGS
CHANTS POPULAIRES EN MALAYALA

1. Cheekithirukiya *(Malayalam)*	Janāmmā and/et Bālakrishna Menon	Orch.	H. M. V. N 8902
Thamburathiyuda *(Malayalam)*	Id.	Id.	
2. Vada vadanalai *(Malayalam)*	Id.	Id.	H. M. V. N 8924
Mukkannan *(Malayalam)*	Id.	Id.	

MANIPURI FOLK SONGS
CHANTS POPULAIRES EN MANIPURI

	Sung by Chanté par	Accompaniment Accompagnement	
1. Jadi jabigo *(Manipuri)*	Ibempisak Dévī	Kholă Harmonium Kartālă	Columbia GE 7101

MARATHI FOLK SONGS
CHANTS POPULAIRES EN MARATHI

1. Kāṇḍéwară ghé gojirwanā *(Marathi)* Gaulan	Lamībāī Jadhav	Tablā Tānpūrā	Columbia GE 8116
Kuthwară sosū mī dhinga-ṇā *(Marathi)* Gaulan	Id.	Id.	
2. Nako Vajabuṇ murali Shrī *(Marathi)* Gaulan	Hari Vishnupant Pagnis	Id.	H. M. V. N 5093
Kāshī jauñ mi Vrindāvanā *(Marathi)* Gaulan	Id.	Id.	

PUSHTO SONGS
CHANTS EN POUCHTOU

1. Lagā majanu hasé	Azim Khān	Tablā Orch.	H. M. V. N 13508
Da chā da bakhta	Id.	Id.	

2. Ché tajallī dé	Azim Khān	Tablā Orch.	H. M. V. N 13520
Da baltānā dalāsā	Id.	Id.	
3. Dāriyā khvārī	Amir Gul	Id.	H. M. V. N 13505
Hasă munāsibă	Id.	Id.	
4. Vahă āshakă	Id.	Id.	H. M. V. N 13514
Khamă la gulazārān	Id.	Id.	

SANTĀLĪ TRIBAL MUSIC
MUSIQUE DE TRIBU EN SANTAL

1. Mahuyā boné chandă uthéché (Santali dance/Danse santal)	Shrīmatī Pramodā	Flt Small drum/ Petit tambour Kartālă, Ekatāră	H. M. V. N 9732
Chuḍiră tālé nuḍiră mālā (Santali dance/Danse santal)	Id.	Id.	
2. Rāngā mātir pathé lo	Id.	Id.	H. M. V. N 9881
Tépāntaréră māthé bandhu lo	Id.	Flt Kartālă, Pātar bhépu	

TAMIL POPULAR SONGS
CHANTS POPULAIRES EN TAMIL

1. Uzhavanum Idayanum	Raghavan J. V.	Vln Mridangă Orch.	H. M. V. N 18285
Id. (pt. 2)	Id.	Id.	
2. Popular Music	Kali Ratnam & party.	Drums/ Tambours	Columbia CA 1450

PART IV

TIBETAN, NEPALI, AND SINGHALESE MUSIC

QUATRIÈME PARTIE

MUSIQUE DU TIBET, DU NÉPAL, ET DE CEYLAN

TIBETAN RECORDS
DISQUES TIBÉTAINS

The Tibetan system of music is more akin to the Chinese than to the Indian system. It has, however, a character of its own and a wonderful dramatic quality. Due to the difficulties of recording, very few records of classical Tibetan music have thus far been made.

The following selection of authentic traditional music, sung and played mainly by monks of Lhasa monasteries, should be an essential part of every record library.

Le système musical tibétain est plus apparenté au système chinois qu'à celui de l'Inde. Mais il a un caractère bien à lui et est d'une rare qualité dramatique. En raison des difficultés d'enregistrement, très peu de disques de musique classique tibétaine ont pu être édités jusqu'ici.

La sélection suivante, de musique traditionnelle authentique, chantée et jouée principalement par les moines des monastères de Lhassa, devrait constituer un élément essentiel de toute discothèque.

		Performed by Interprété par	
1.	Amalai-Ho	Lhasa Orchestra/Orchestre de Lhassa	H. M. V. N 16622
	Tse-Chu-Cho-Pa (The Offering of the 10th/ L'Offrande de la dîme)	Monks of the Maru Monastery, Lhasa/Moines du monastère de Maru, Lhassa	H. M. V. N 16623
2.	Da-We Simg-Ge (The Lion of the Moon/ Le lion de la lune) Da-We Shon-Nu (The youngest brother of the moon/Le plus jeune frère de la Lune)	Lashi, Hlakpa and Dachung of the Kyumu Lunga troupe/Lashi, Hlakpa et Dachung de la troupe Kyumu Lunga.	
3.	Cha-Tshang Go-Tshang (The Nest of Birds/ Le nid d'oiseaux)	Lhasa Orchestra/Orchestre de Lhassa.	H. M. V. N16624
	Ta-La Shi-Ba (Good Luck) Bonne chance)	Id.	
4.	Tru Dzing (Boatmen's song/ Chant de bateliers)	Kyumulunga Troupe (Lhasa) Troupe de Kyumulunga (Lhassa)	H. M. V. N 16677
	Muti-Gyal-Po (The Pearl King/ Le Roi des perles)	Id.	

5. Su-Ki-Nyi-Ma (Lady as bright as the Sun/ Dame, brillante comme le soleil) from a historical play/d'une pièce historique	Lhasa Orchestra/Orchestre de Lhassa	H. M. V. N 16678
Dram-Du-Nyen-Kyon (Song of Good Wishes/ Chant de souhaits) and/et		
Dru-La-Ha-Dra (Dragon Music/ Musique de dragons)	Id.	
6. Mang-Ma (Ancient song in Five Parts/ Ancien chant en cinq parties)	Lhasa Orchestra/Orchestre de Lhassa	H. M. V. N 16679
Gya-Lu-Se (The Sea-Goddesses/ Les déesses de la mer)	Id.	
7. Sha-Gya-Tsho Ri and/et Hruk-Cha-La	Kyumulunga Troupe (Lhasa) Troupe de Kyumulunga (Lhassa)	H. M. V. N 16794
Ta-La-Shi-Ba (pt. 2)	Id.	
8. Sonam Yangchen	Id.	H. M. V.
Dzong-Pa Nam-Sum	Id.	N 16796
9. Pa-Ma O-Ba	Id.	H. M. V.
Sung-La Miang	Id.	N 20018
10. Sung Omo-Ri	Id.	H. M. V.
Nor-Sangyum	Id.	N 20019
11. Nor-Sang Trang-Sum	Lhasa Orchestra/Orchestre de Lhassa	H. M. V. N 20020
Lha-Brang Sam-Pa	Id.	
12. Nor-Sang	Id.	H. M. V.
So-Ya-La	Id.	N 20021
12. Ema Len-Chik	Id.	H. M. V.
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MONTEVIDEO.

Imprimé en France
TYPOGRAPHIE FIRMIN-DIDOT ET Cie. — MESNIL (EURE). — 8235
Dépôt légal : 1er trimestre 1952.